VOGUE

INCORPORATING
VANITY FAIR
19 ANC

ACCESSORY NEWS

"THE WOMAN
IN BLACK"

MRS. EXETER'S IDEAS



OCTOBER 1, 1951

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Beautiful Hair

BRECK



ENJOY BRECK TREATMENTS AT YOUR BEAUTY SHOP

A professional Breck Hair and Scalp Treatment cleans the hair and scalp thoroughly. It will help correct a dry or oily hair condition and free the scalp of loose dandruff. A Breck Treatment includes the restful relaxation of a massage with a Breck Hair Cream, a thorough shampoo with one of the three Breck Shampoos, and a final massage with a refreshing Breck Hair Lotion. A series of Breck Hair and Scalp Treatments will leave your hair soft, lustrous and easy to arrange.

Visit your Beauty Shop during National Beauty Salon Week — November 4 - 11.

JOHN H BRECK INC · MANUFACTURING CHEMISTS · SPRINGFIELD 3 MASSACHUSETTS
NEW YORK · SAN FRANCISCO · OTTAWA · CANADA



William Helburn

Triple-Schedule Coat-Exclusive in

BLACK ALASKA SEALSKIN*

For your daylight-twilight-nightlight program,
this coat of Alaska Sealskin, with buoyant push-up sleeves
for a new young gala lift. Soft as silk velvet, with
the beautiful depth of blackness that belongs only
to this one fur, and shaped, expertly, to fluid lines
that pour warm luxury over your shoulders.

Furs—Second Floor

* Fouke-Processed

50th Anniversary

BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Lilli Ann



of san francisco—city of sophisticates



RAWLINGS PHOTOGRAPH

HAT BY IRENE

petticoat suit . . . from an exciting new Lilli Ann collection . . . all with wonderful little fitted jackets and extravagant one-hundred-and-twenty-inch circular skirts over full taffeta petticoats . . . all superbly tailored with characteristic Lilli Ann custom innerbody and exciting couturier details. Elegant black velvet, about one hundred and ten dollars . . . finest sheen gabardine, wonderful colors, about ninety dollars . . . sizes ten through eighteen . . . at fine stores . . . or write Lilli Ann, 973 Market Street, San Francisco.

Vogue
October 1st, 1951

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Vol. 118, No. 6
Whole No. 1876



George Platt Lynes

PIQUANT

is the word for our twilight-midnight Bendel Original of imported rayon taffeta sprinkled with diminutive embroidered rosebuds. Billowy skirt ... a glittering pendant of simulated rubies or topazes at the restrained waist ... a framework-collar spanning the deep shoulder-wide neckline. Black with red rosebuds, brown with beige ... for immediate wear, $265.

Henri Bendel
10 WEST 57
NEW YORK 19 NY



NETTIE ROSENSTEIN'S NIGHT LIGHTS



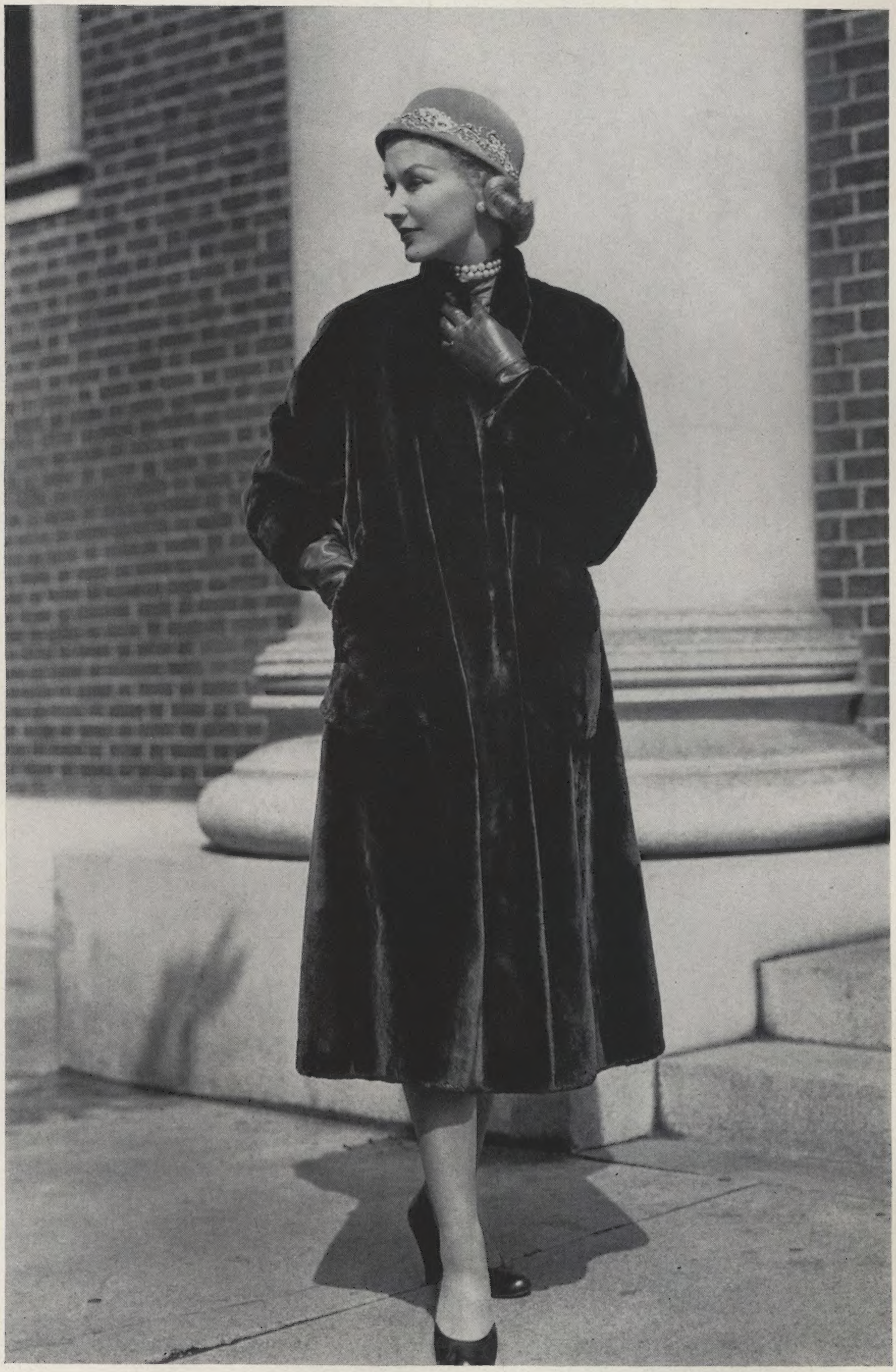
...A BLAZE OF WHITE

BONWIT TELLER

satins and lace
from our
Designers' Salon

New York Chicago Cleveland Boston White Plains

the ulster...in matara Alaska sealskin*



Slim column of a coat that blends the casual and the elegant. Back-belted, collarless, gauntlet-cuffed . . . for all the world like an ulster . . . transposed into sumptuous Alaska sealskin, alive with depth and lustre.

In Baltimore, only at

HUTZLER'S

*Reg. Fouke Fur Co.

From **our own** small,

distinguished collection of

Charles James originals—

we have copied the cavalry twill

towncoat in smooth melton cloth.

Our copy, 199.50 Third Floor,

Lord & Taylor




Nettie Rosenstein's
invention for evening—
dark silken shimmer
of Siam taffeta, gold-glinting,
gold-girdled, memorably stoled.
frost bros.
San Antonio

Check list for Fall

Continentale in "Creamy"
Vibrant in Sub-Deb

Geranium in "Creamy"
Soleil d'Or in Sub-Deb

Red Ribbon in "Creamy"
Medium in Sub-Deb

Continentale in "Creamy"
Vibrant in Sub-Deb

Geranium in "Creamy"
Soleil d'Or in Sub-Deb

Red Ribbon in "Creamy"
Medium in Sub-Deb

Coty lipsticks lead a double life
. . . with a choice of color *and* texture!
Rich vibrant shades to blend with
Fashion's newest fabrics . . .

lasting, easy-to-apply textures
to suit your personal preference.

FASHIONS BY LILLY DACHÉ

$1.10 plus tax

"Creamy"
a bright, lustrous texture that doesn't smear

Sub Deb
a long-staying texture that's not drying to lips

Coty



the champagne fragrance, Intoxication . . .

whispering what every woman loves to hear . . .

"Someone lovely has just passed by!"

Intoxication
D'ORSAY

CREATORS OF WORLD-FAMOUS FRENCH FRAGRANCES • INTOXICATION PARFUM $3 TO $35 EAU DE TOILETTE $3 & $5 PLUS TAX

holt, renfrew & co. ltd., canada

conical coat of great dimensions, of azure-misted taupe . . .

emba aleutian mutation mink . . . maximilian, new york

emba aleutian mutation mink . . . designed by **maximilian,** new york

JEWELS—CARTIER



hat—mr. john ✱③ mutation mink breeders association

It's really <u>true</u>! The one <u>true</u> red you've spent a

"Love That Red!"



"LOVE THAT RED"
**also in Revlon's regular lipstick*

COSTUME : ALAN GR

lifetime looking for!

Revlon's

new-and-forever red for lips and fingertips

Not a *pink* red, an *orange* red, a *blue* red
...but a really terrific *true* red!
Fall's *newest, truest* red...born to be
worn with Fall's new fashion colors!

Now! "Indelible-Creme" Lipstick*...
world's *creamiest* indelible lipstick in the
season's smash-hit color "Love That Red!"
(Also in Revlon's *regular* lipstick.)

New! Improved-Formula Nail Enamel
Revlon's new longer-wearing Nail Enamel
is doubly *enduring* (and doubly *alluring*)
in "Love That Red!"



Nothing in the world

will take the place in women's hearts of beloved pure silk!

Like furs and perfumes, the symbol of all feminine loveliness! Fischer's charming silk crêpe slip, fashioned with rich laces, is yours in an array of fair colours: black, larkspur blue, pink, darkling brown, navy blue, white, twilight gray or champagne. Identical petticoats, too. At the nicest stores everywhere.

Heavenly silk lingerie by Fischer

*Reg. U. S. Pat. Off.

Complete advertisement
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B. ALTMAN & CO.

FIFTH AVENUE NEW YORK



Our Own
Camel Hair
Cutaway Shortcoat
with back-buttoned
wrap skirt... Simply magnificent.
Natural, in sizes 10 to 16
at 139.00. Worn with a
black cashmere
short-sleeved pullover,
sizes 34 to 40 at 16.95.



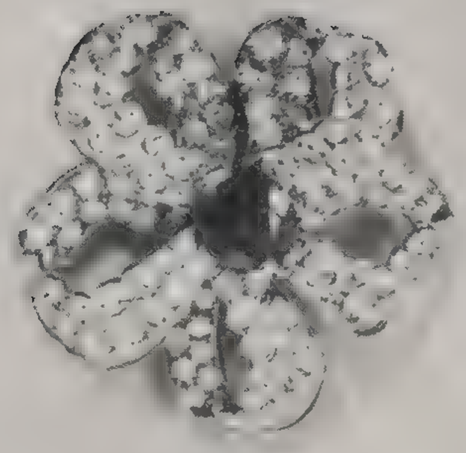
NEW FLARE FOR THE SHEATH: Maurice Rentner's silk faille sheath is as close-curved and ravishing as only a sheath can be, but with brand new flare to one hip, new roundness to the tiny jacket. Purple, blue, black. 10 to 16, 295.00. Dress Collections.



THICK—AND THIN-WAISTED: Monte-Sano's shaggy coat story. From France, Ducharne's wool astrakhan, its thickness shirred into curves, the waist tightened to nothing with a medallion blazed leather belt. Black or grey, 10 to 16, 385.00. Coat Collections.

Cartier

INTERNATIONALLY RENOWNED
JEWELLERS SINCE 1847



Paris

Exquisite creations in rubies

and diamonds by Cartier

New York Fifth Avenue and Fifty-Second Street



London

jay thorpe
24 WEST 57
NEW YORK



a Jay Thorpe Original ...*of imported ribbon lace*...*re-embroidered*

...*to give it a richly encrusted feeling*...*opulent and magnificent.*

In limited editions.

Fourth Floor

Definition of the newest silhouette
in superbly designed Alaska Sealskin of incomparable quality
in black or Natara *



*REG. FOUKE FUR CO.

HARVEY BERIN

DESIGNED BY

KAREN STARK



Rosette

Pennington

20 East 56th Street, New York

Also Arthur Morris in Norfolk, Va.


Silhouette for important evenings, our exclusive designer dress of pure silk taffeta. With dance-away skirt, a flutter of self leaves.
Raphael blue, black, red poppy, cloud gray. Sizes 10 to 16, 95.00
Green Room Specialty Shops, 3rd Floor
BLOOMINGDALE'S
Lexington at 59th Street, New York

Juilliard®

woolens



Sumptuous fabric luxury!
Juilliard CAMPACA...
rare combination of
alpaca and camel's hair.
The cocktail coat, in the
inimitable manner of Trigère.
At Henri Bendel, New York;
Halle Bros., Cleveland;
Best's Apparel, Seattle.
For other stores, write
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40 West 40th Street,
New York 18, N. Y.

© A.D.J. CO., INC.

Look for the label

Juilliard
REG. U.S. PAT. OFF.
100% VIRGIN WOOL

because

"fine fabrics are the foundation of fashion"®

SCAVULLO



From Christian Dior's New York Collection . . . Souricette, his theatre suit in Onondaga's Crepe Dior, woven with Enka Rayon yarn—the yarn of quality fabrics. Gunther Jaeckel, New York; J. P. Allen, Atlanta; J. L. Hudson, Detroit.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.



Shown: Maidenform's Maidenette® in white satin and lace... from 1.50 There is a *maidenform* for every type of figure!

®REG. U. S. PAT. OFF. COSTUME: ALAN GRAHAM HAT: MR. JOHN JEWELS:

How Easy: to *mix* instead of *match* your colors! to play a *major* fashion note with lipstick . . . a *grace* note with nail polish in a harmonizing tone!

How Provocative: to make your own nails your most prized accessories . . . decorative as a jewel or flower!

How New: to ring all the changes on your Fall wardrobe with these sweetly chiming Carillon Colors.





Main Illustration: Jewels by Seaman-Schepps, Dress by Maria Krum. Accessories: Jewelry, Coro—Bag, Jana—Scarfs, Glentex—Gloves, Dawnelle.

Sweetly Chiming Carillon Colors

MAJOR NOTE: your lipstick, toned to your skin and to your costume color.

GRACE NOTE: your Super-Stay polish in *harmonizing* colors, making your finger tips the newest accessories of all!



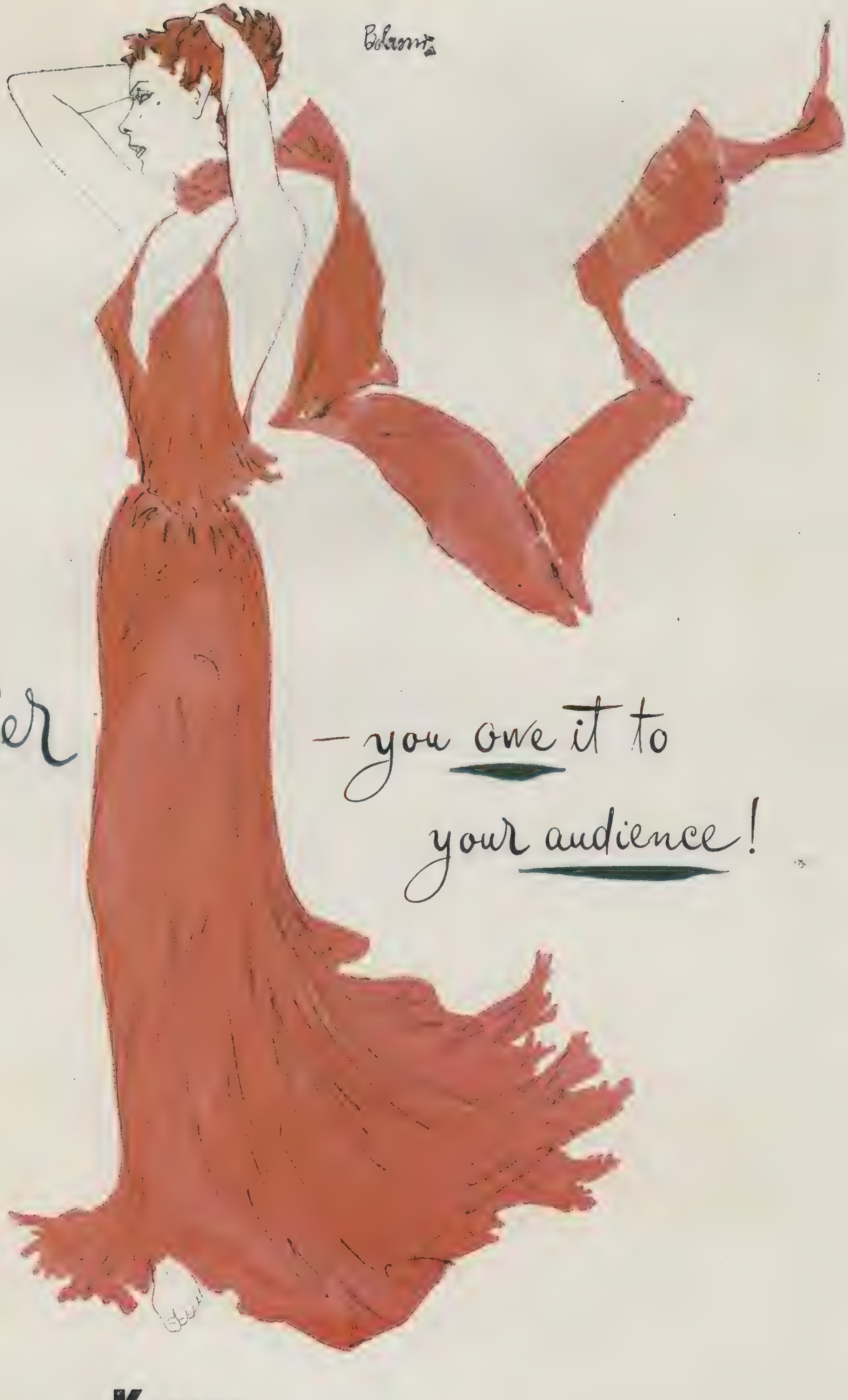
CARILLON TRIO NO. 2 . . . $2.10 *plus tax.*
Consisting of 1 lipstick in *Drum Red* for the new high-fashion brown and russet costume colors (Magnum $1.50 size)
2 harmonizing nail polishes.**Drum Red Pearlescent* for evening,**Nut Brown Red* (new Super-Stay formula) for daytime accessories.



CARILLON TRIO NO. 1 . . . $1.60 *plus tax.*
Consisting of 1 lipstick in *Bright Lilac* for heather, blue, grey and violet costume colors.
2 nail polishes—both with the new, Super-Stay formula in: **Fuchsia* and **Bright Lilac*, to complement your accessory colors.

* Available individually. Lipsticks available with Super-Stay formula.

"Carillon Colors"... a Dorothy Gray Original



Wear
Kayser
— you owe it to
your audience!

HOSIERY • GLOVES • LINGERIE KAYSER

CENDRÉ "MATARA"* ALASKA SEALSKIN...AT FINE RETAILERS, OR WRITE FREDRICA, 345 SEVENTH AVENUE, N. Y. 1





CAPRI *illumines the hours after five*
with pale satin . . .
close above, belled below,
and bead be-dewed all over. $145

in Southern California — the **BROADWAY**

LOS ANGELES HOLLYWOOD PASADENA CRENSHAW WESTCHESTER



JEWELS *Miriam Haskell*

AT SAKS FIFTH AVENUE, NEW YORK AND SMART STORES THROUGHOUT THE COUNTRY—MIRIAM HASKELL, 392 FIFTH AVENUE, NEW YORK, N. Y.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

OMAR KIAM OF BEN REIG SPLITS THE CIRCULAR APRON, GIVES IT BRILLIANT FLARE WITH COLOR AGAINST COLOR. IN TAFFETA.

ALSO AT DE PINNA, N. Y.



TONI FRISSELL



Royal Danish

... superb sterling flatware in the modern mood ... yet with a fine feeling for the traditional. A dramatic interpretation by International Sterling's artisans. $35.00. *(For 6-piece place setting. Fed. Tax Incl.)*

... distinguished tea and coffee service in sterling silver, ornamented with the "Royal Danish" motifs. Every resplendent piece a treasure of solid silver with beauty that lives forever. $1225. *(Fed. Tax Incl.)*



Sterling by International

Created in the great traditions of Early American silversmiths in Connecticut since 1825

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MADE IN THE U. S. A. BY THE INTERNATIONAL SILVER COMPANY



PRECIOUS

JEWELS AND FURS

FROM ONE OF THE WORLD'S

MOST DISTINGUISHED

COLLECTIONS

NEIMAN-MARCUS

DALLAS

Introducing
rare palomino mink...
The jewels...diamond leaf clips,
diamond and pearl eardrops,
gold minaudière



JACQUES FATH DESIGNS

FOR JOSEPH HALPERT IN AMERICA

White satin cowl . . . punctuation

for a suit-looking afternoon dress

in black worsted.

spadea

LORD & TAYLOR • FROST BROS. • HAROLD'S • WM. H. BLOCK

Look no more, my Lady

Here is a well-mannered car that says the nicest things about those who own it. That they have an eye for style and smartness—for fine tailoring of fine fabrics. That they love to command exultant and mighty power that's obedient to their mood and whim. That they recognize the evidence of fine engineering. Fact is—you'll search far to match the exclusive features of a ROADMASTER. No other car has its Fireball Engine, or coil springs on all four wheels, with a torque-tube keel to level its ride with magnificent smoothness. No other car of its length can turn in space so small. And no other car but a Buick has Dynaflow Drive. This is, indeed, a car you can own with pride and drive with distinction.

BUICK *Division of* GENERAL MOTORS

ROADMASTER

Custom Built by Buick



Coat by Pauline Trigère

Equipment, accessories, trim and models are subject to change without notice.


Late-day splendor
. . in the candlelight
glow of champagne
silk slipper satin . . by
Kurzel
naturally at
HIMELHOCH'S
detroit



*REG. FOUKE FUR CO.

Holt, Renfrew & Co. Ltd.

The columnar line..in "Matara" Alaska Sealskin.* Maximilian New York

Rudolf gown of *willian* **WINKLER'S** *nylon* tulle*

**loomed of DuPont nylon*

at Bonwit Teller
Julius Garfinckel
Neiman-Marcus

William Winkler, Inc., 366 Fifth Avenue, New York City, N. Y.



There's a New Colour-Way
To Wear Gloves!

HANSEN

leads the trend to the "complementary glove" —colour that differs from but harmonizes with the basic costume colour. Smart Example: these subtle Hansen hues with Fall's important browns. See the entire complementary collection...and you'll discover fresh colour-praise for all other costume tones...in fine, beautifully-made Hansen fabric gloves.

Hansen Gloves,
Milwaukee 1, Wis.



America's smoothest pumps are

Styl-EEZ

A SELBY SHOE



Saucy

LaBeau

Pure form, pure designing genius bring Styl-EEZ the coveted Fashion Academy Gold Medal from the same authorities who select America's best dressed women. Here, the pumps to please and fit the most particular—to cushion the instep with the "Flare-Fit" innersole's gentle support.

The only shoes awarded 1951's FASHION ACADEMY GOLD MEDAL

$9.95 to $13.95

slightly higher in western states
styles shown $12.95 to $13.95



Delray



SELBY FIFTH AVENUE at 38th St., New York City, and your leading Shoe and Department Store . . . *Manufactured for women by* THE SELBY SHOE COMPANY, Portsmouth, Ohio . . . *for men,* WALL-STREETER SHOE CO., North Adams, Mass. • IN CANADA, MURRAY-SELBY, LTD., LONDON, ONTARIO • IN GREAT BRITAIN, SELBY SHOES, LTD., LONDON • IN AUSTRALIA, SELBY SHOES (Aust.) LTD., SYDNEY • IN NEW ZEALAND, R. HANNAH & CO., LTD., WELLINGTON • IN ARGENTINA, ALBERTO GRIMOLDI, BUENOS AIRES • IN SOUTH AFRICA, PANTHER SHOE CO., LTD., and SEARLES, LTD., CAPE PROVINCE • IN URUGUAY, SASSI, S.A., MONTEVIDEO • IN NORWAY, SALOMONS SKOFABRIK, OSLO

Selby Shoes the World Over—Established 1877

Copr. 1951, The Selby Shoe Company

French Champagne

French Champagne

French Champagne

New
pale, dry sparkling tone in

Roman Stripe Stockings

inspired by
the choicest of French Champagnes

Piper-Heidsieck

Piper-Heidsieck: Renfield Importers, Ltd., N. Y. Roman Stripe Nylons: 5620 Empire State Bldg., N. Y. Manufactured by Chipman Knitting Mills, Easton, Pa.



GRACEFUL ENTRANCE IN RAYON

Willowy dinner sheath by Pattullo-Jo Copeland

. . . in "Conquest," Burlington's new crepe of Avisco Rayon.

Bonwit Teller, Inc., New York, Chicago, Cleveland, Boston;

Harzfeld's, Kansas City;

Neiman-Marcus Co., Dallas;

Rich's, Inc., Atlanta.

Avisco®
RAYON

"Avisco" is the trademark for products
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Here in one superb coat,
fabric news . . . lavishly textured
Mirrak. Silhouette news, too . . .
the taut waist, the belled hip,
the skirt that sweeps to great
fullness. A Carmel design.

in the city of Washington

WOODWARD & LOTHROP



Esther Dorothy

CREATOR OF

Furs for the woman by a woman

brown beauty, HOLLANDER-DYED,
in featherweight Persian lamb

. . . . . especially designed for the woman 5 feet 3 and under . . . (over, too . . .)

NEW YORK BOSTON



Only at

RUSSEKS

New York
Brooklyn
Chicago
Philadelphia

Balenciaga's #193 taffeta-overskirted lace sheath translated by

Don-Ell Fashions

a new vision of loveliness...the delicate tracery of black imported Chantilly-type lace over blue, topaz, mauve or aqua rayon taffeta...with a removable black taffeta overskirt folded in a riot of giant ribbons. Sizes 10 to 16 at **$50**

Also available in the following outstanding stores of America

Bon-Marche, Seattle, Wash.
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Billy Lewis, Dayton, Ohio
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May Co., Cleveland, Ohio
May Co., Los Angeles, Calif.
M. O'Neill, Akron, Ohio
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For name of store nearest you...write

DON-ELL FASHIONS
1375 BROADWAY, NEW YORK CITY

LORRAINE® WORSTEDS



Dress by Nathalie Nicoli

LORRAINE LORCHENE

A wonderful color-rich, 100% virgin worsted gabardine with a knack for giving almost endless service and a texture your fingers love to caress. The quality and distinctive value of this wonderful weave is another reason why smart women select fashions of Lorraine worsteds at fine stores everywhere.

LORRAINE MANUFACTURING COMPANY, INC.
261 FIFTH AVENUE, NEW YORK 16, N. Y.

A GENUINE Lorraine FABRIC
Reg. U.S. PAT. OFF.

FABRICS OF INTEGRITY®


FROM CHRISTIAN DIOR'S NEW YORK COLLECTION
Harzfelds
Petticoat Lane . Kansas City

SCAVULLO



ben Zuckerman

SAKS FIFTH AVENUE, ALL STORES • NEIMAN-MARCUS, DALLAS • WM. H. BLOCK, INDIANAPOLIS

Gidian calls it "Claridge's"...
appropriate nomenclature
for this
urban suit in
oxford gray
wool. 265.00



j w Robinson co
beverly hills

ENGSTEAD

Now...the design talent of Brigance...
the flawless execution of Frank Gallant...
in a new series of coats and suits.



Brigance
of
FRANK GALLANT
new
york

Here, a shaped coat of Forstmann's polished wool. About $180. Frank Gallant, Inc., 205 West 39th Street, N. Y.





...beautifully Betrothed

... and ready to choose her precious Wallace Sterling Silver. Of course, she will select a Wallace pattern—because Wallace Sterling is truly exquisite ... the only designs that capture the full glory of precious Sterling ... the only designs superbly sculptured in full-formed "Third Dimension Beauty."

Pictured, Grande Baroque Sterling Tea Set 5-piece with Silver Plated Waiter 23" ... $860.

Famed designer, William S. Warren, created these exquisite Wallace patterns in "Third Dimension Beauty." He gave each design the full-formed quality of true sculpture. Each piece is lovely not only in front, but in profile and in back as well. Be sure to see these Wallace patterns—the only sterling silver designs with "Third Dimension Beauty." Six piece place settings from $32.50 to $43.50 including tax.

Copyright 1951

new new Chen Yu's

SINGING COPPER

An utterly beautiful lilt of color in lipstick and nail lacquer...

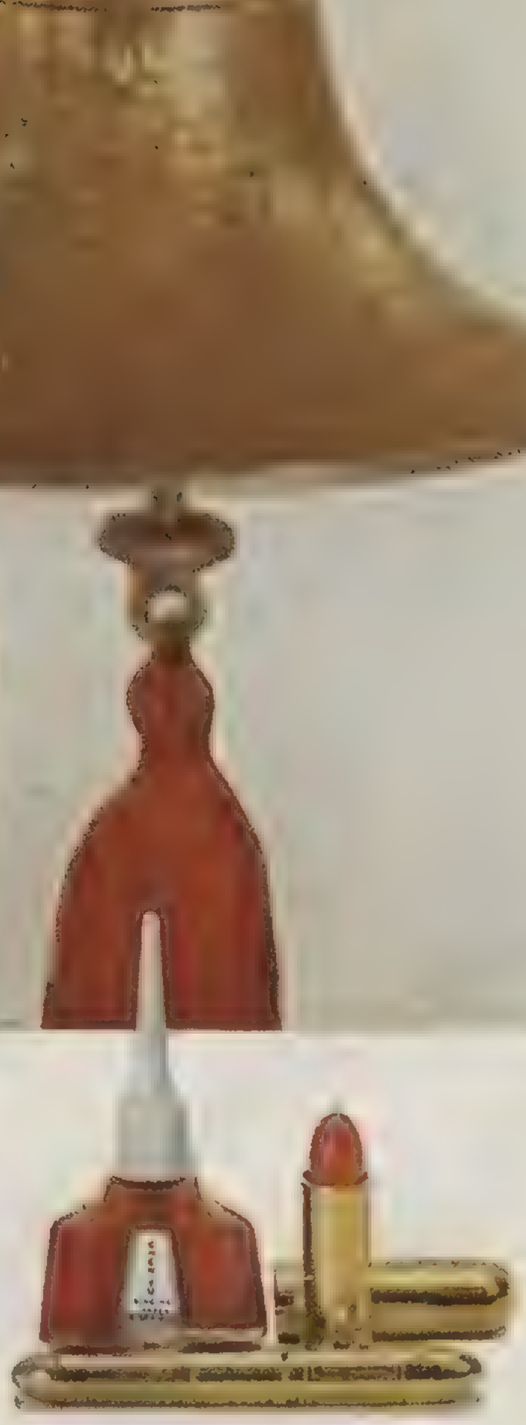
like bells on your fingers, a song on your lips!

COSTUME BY TINA LESER

CHEN YU

Just pink enough to be becoming...Singing Copper was made in heaven to chime with fall's new costume coppers, ambers, browns. Inspired by the lovely Chinese legend of the love bells...those singing copper bells that speak to young lovers of joy and good fortune, of happiness to come. Wear Singing Copper now on lips and finger tips and listen! The bells may speak to you!

CHEN YU, A DIVISION OF RICHARD HUDNUT



Iridescent Nail Lacquer $1.00
Nail Lacquer* 60¢
Regular Lipstick or Longer Style Stick $1.00 each
Both shown above. PRICES PLUS TAX

*Accepted by the Committee on Cosmetics of the American Medical Association

Philip Mangone's *spirited expression of casual*

elegance . . . Linton tweed faced with Scotch plaid.

Grey, brown or green, 10 to 16. 198.95

Younkers
French Room

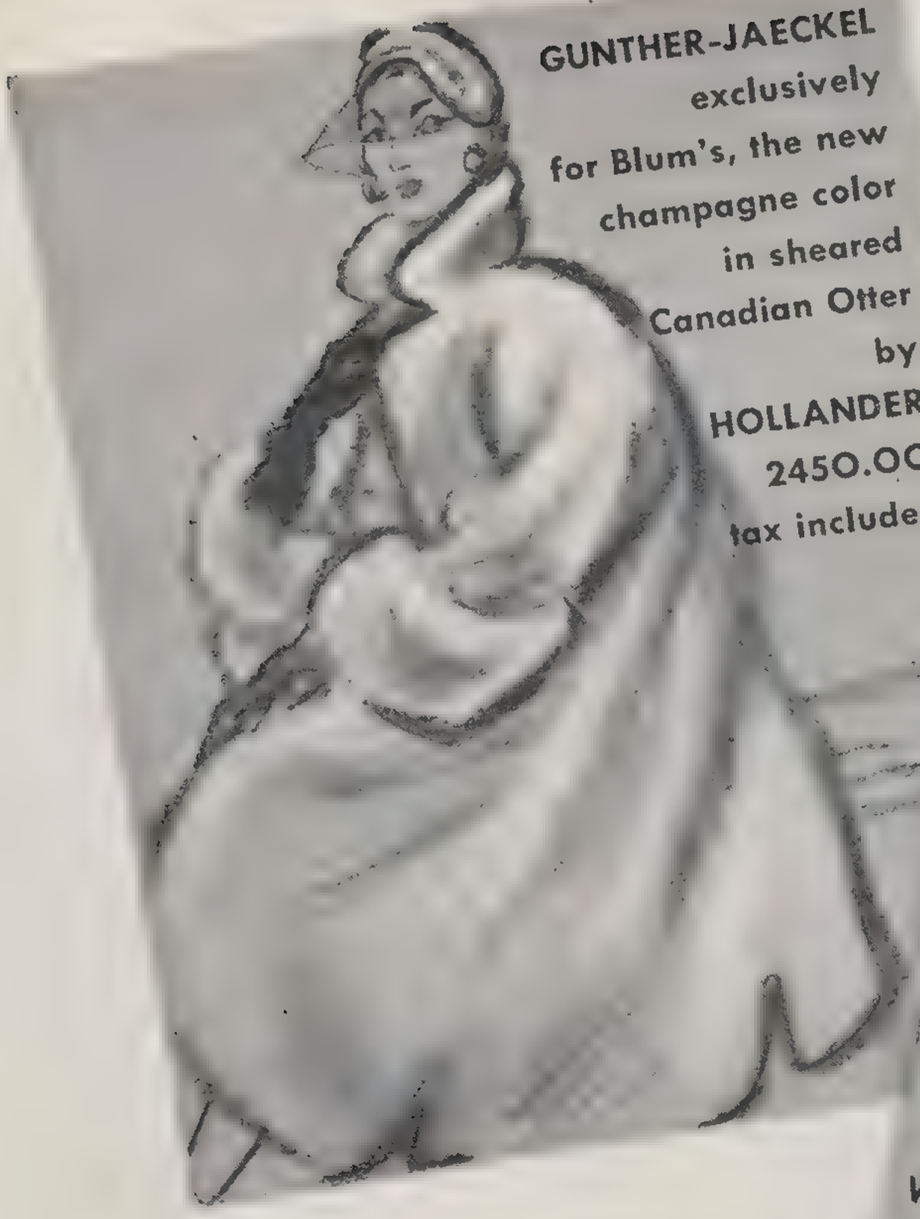
Des Moines 6, Iowa

for the most beautiful legs in the world... the most beautiful stockings in the world!

Nylons in three perfect proportions by **McCallum** and **PROPPER**



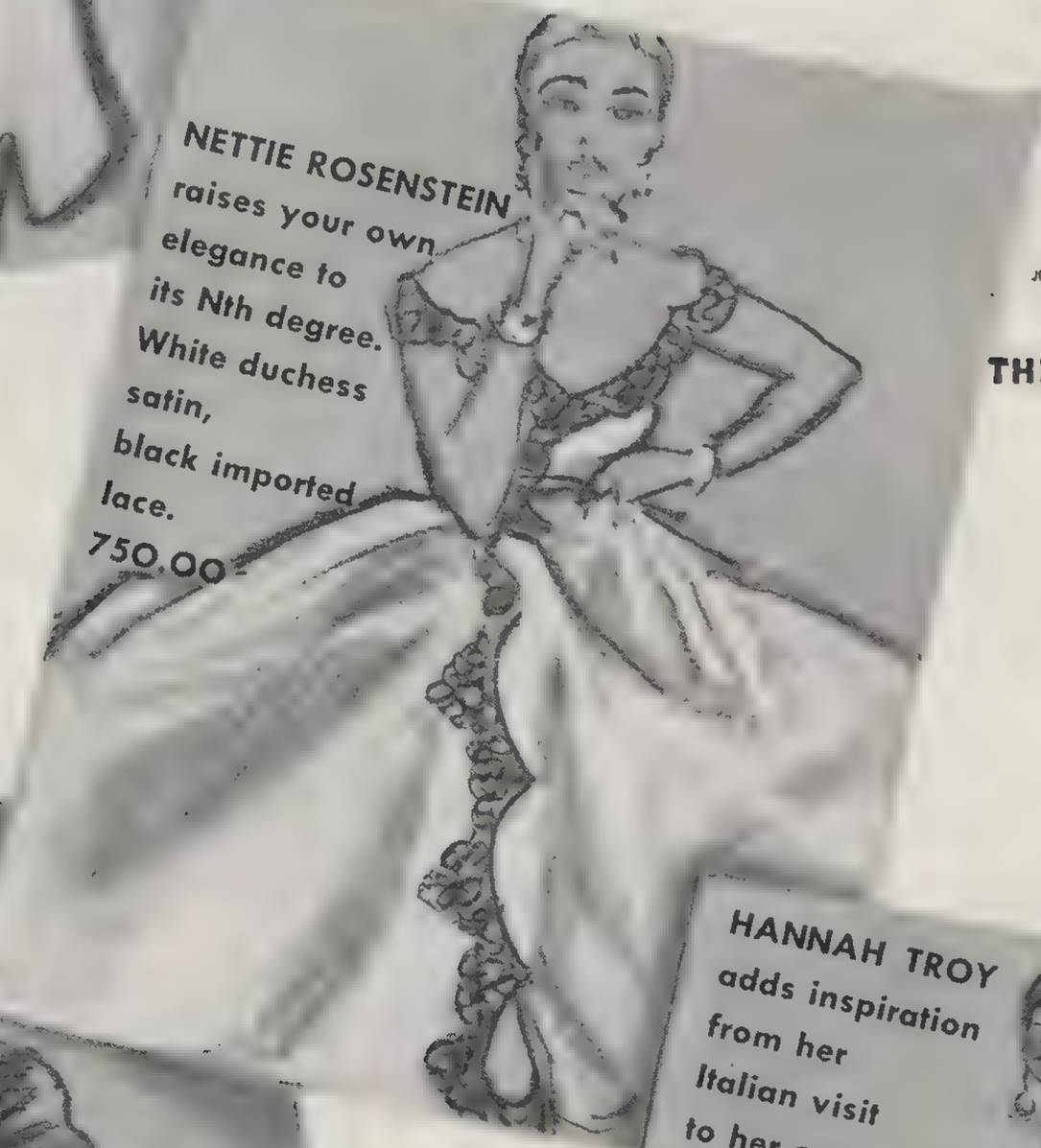
...you just know she wears them!



THE BLUM STORE

Philadelphia

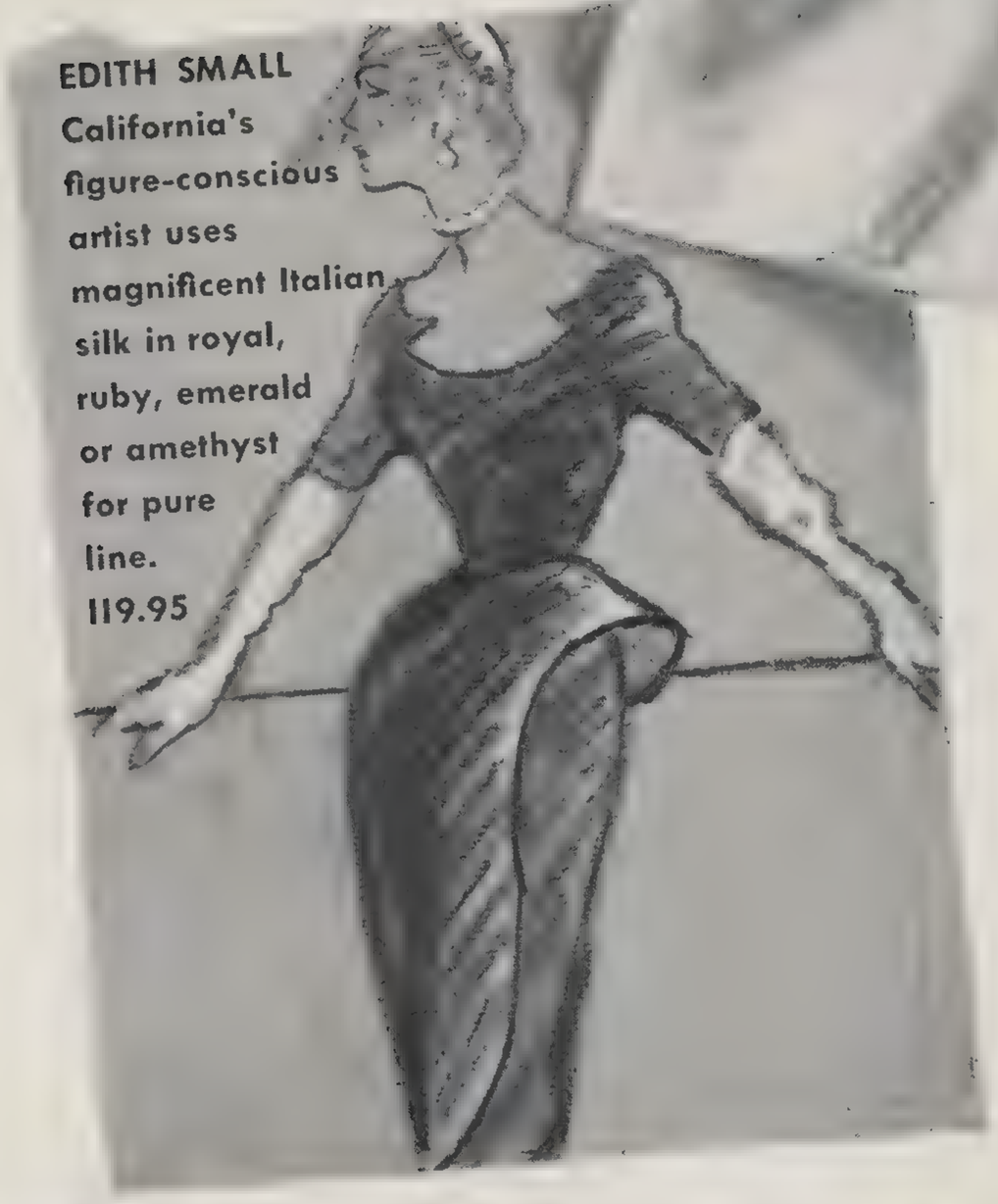




THROUGH BLUM'S DOORWAY

THIS WEALTH

OF COUTURIER TALENT





A few others on Blum's talent front: Traina-Norell, Tina Leser, Ceil Chapman, Pauline Trigère, Hattie Carnegie, Branéll, Fira Benenson, Jane Derby, Carrie Munn, Clare Potter, Mollie Parnis, Harvey Berin, Monte-Sano, Davidow, Vera Maxwell, Ben Zuckerman, Lo Balbo, Handmacher, Margot, Delman, Palter de Liso, Koret, John Frederics.

HATS BY EMME



(above) Aurora—about $4.

(left) Troubador—about $5.

The fall glove in a doeskin textured fabric that retains its softness no matter how often it's washed.

GRANDOE

Gloves BY ALEXETTE

Made by the makers of the famous Alexette Leather Gloves. GRANDOE GLOVES INC *Gloversville N. Y.*



perfectionist-tailored in California



the name is "Rosenblum" for
man-tailoring by master craftsmen
...for the fit, the feel, the look
of a custom-made...for finest
100% virgin woolens.
"Quartette", this marvelous four-piecer,
gives you a perfect little suit
(push up the sleeves and use your
own belt) in heavenly multicolor
checks...with an extra monotone
gabardine skirt...three pieces 55.00
...and a heavier-weight correlated
checked topcoat 45.00...
sizes 10 to 20...and petite sizes.
Other Rosenblums 39.95 to 59.95
...at fine stores.
Rosenblum, Los Angeles.



the tailor's "quartette"
in correlated woolens

Rosenblum®

IN KANSAS CITY, WOOLF BROS • IN DENVER, NEUSTETER CO • IN LOS ANGELES, DESMOND'S

in the

French Trills

package



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Famous Passionnément Perfume . . .

warm, poignant . . . a magnificent French fragrance for you to use and use lavishly, extravagantly,

inexpensively! $9* *for a large 2 oz. bottle*

bottled and packaged in France

Passionnément

beloved Paris perfume

LUCIEN LELONG

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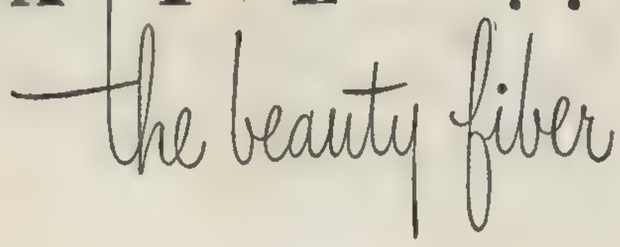
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William Rose uses Celanese* acetate to achieve a deep-in-lustre, steeped-in-beauty satin . . . shown here in a cocktail costume from Christian Dior's New York collection. Leading mills everywhere choose Celanese acetate for their most distinguished fabrics.

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Worn by lovely DEBORAH KERR,
co-star in M-G-M's Technicolor
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"QUO VADIS" raincoat—

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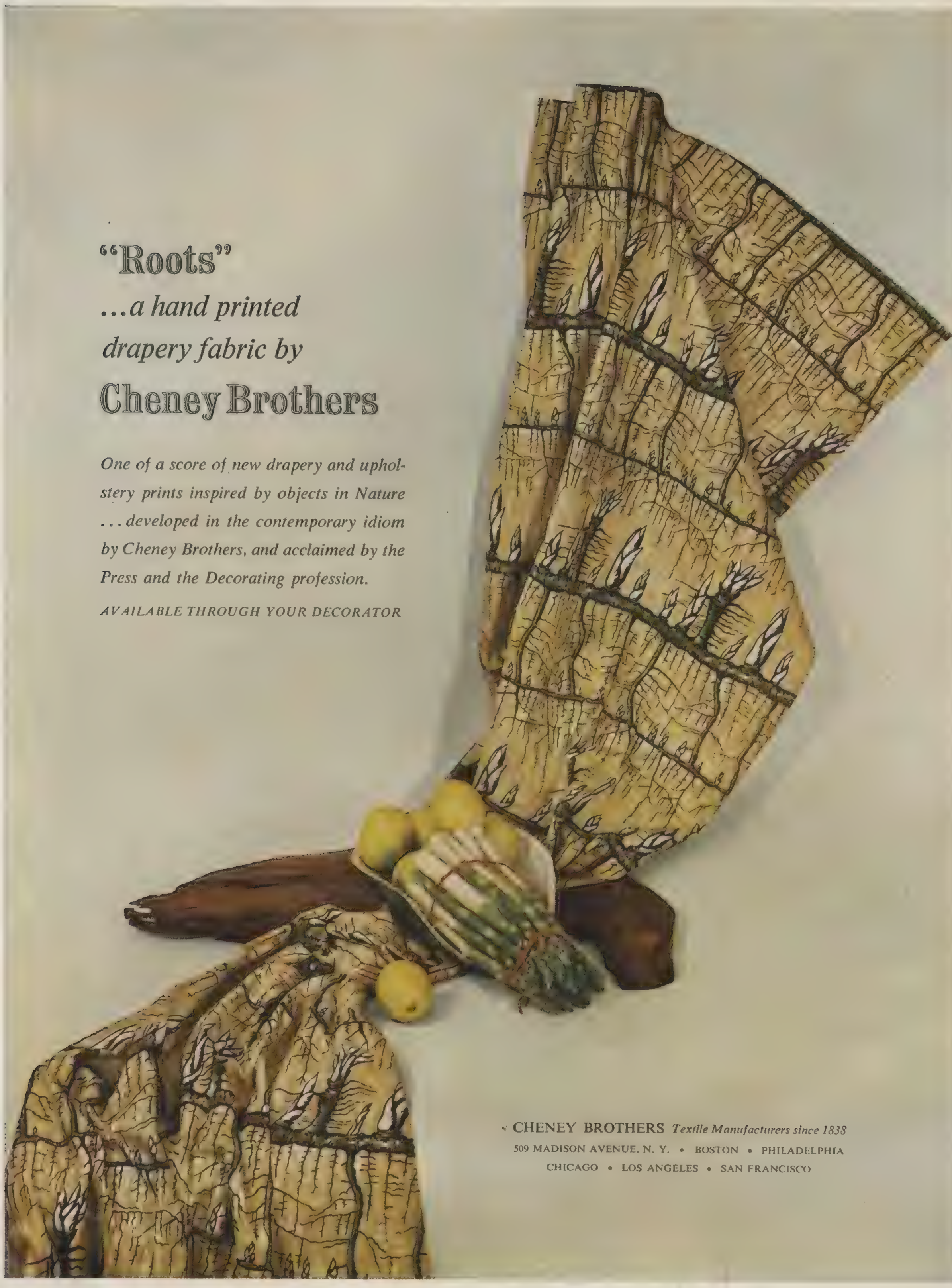
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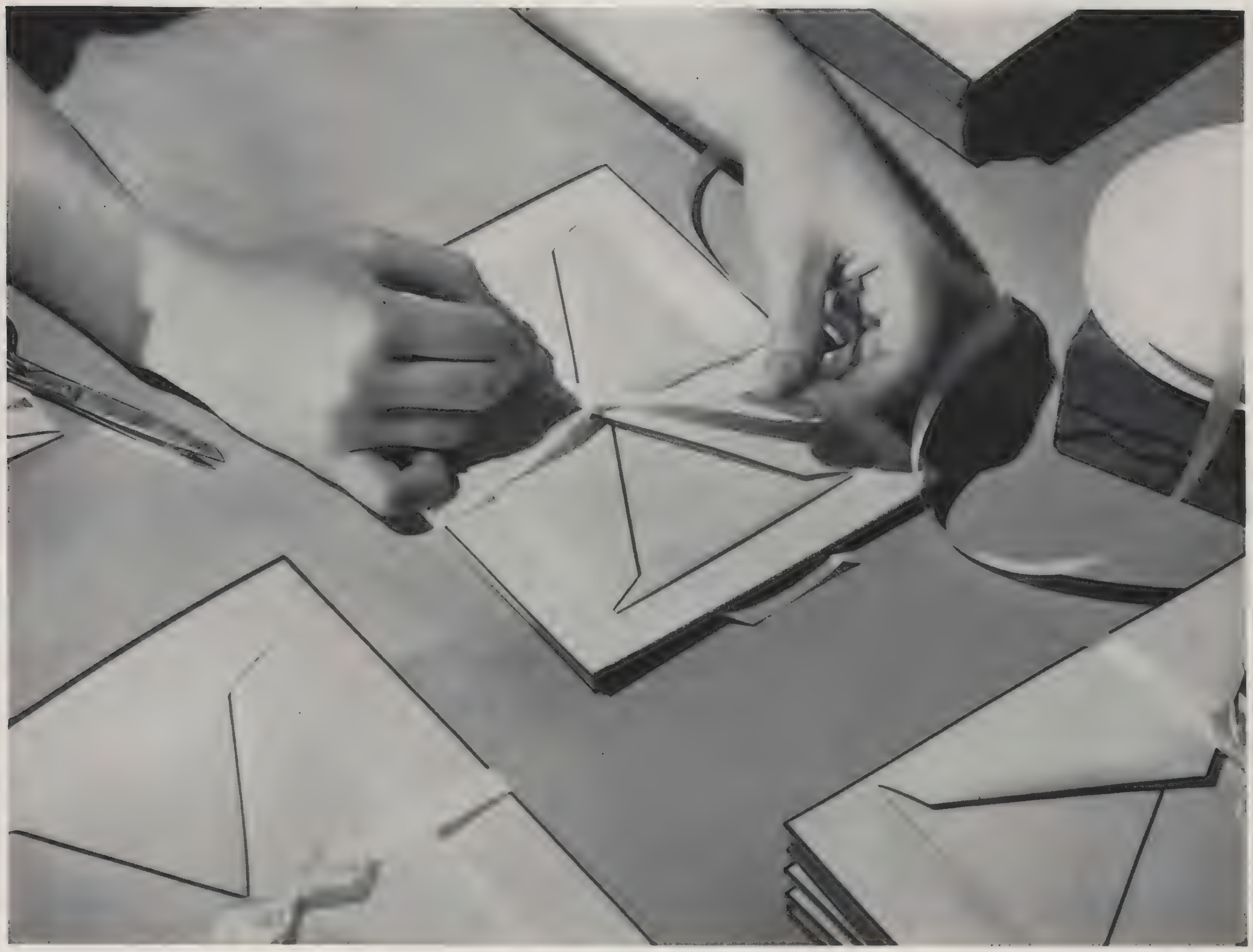


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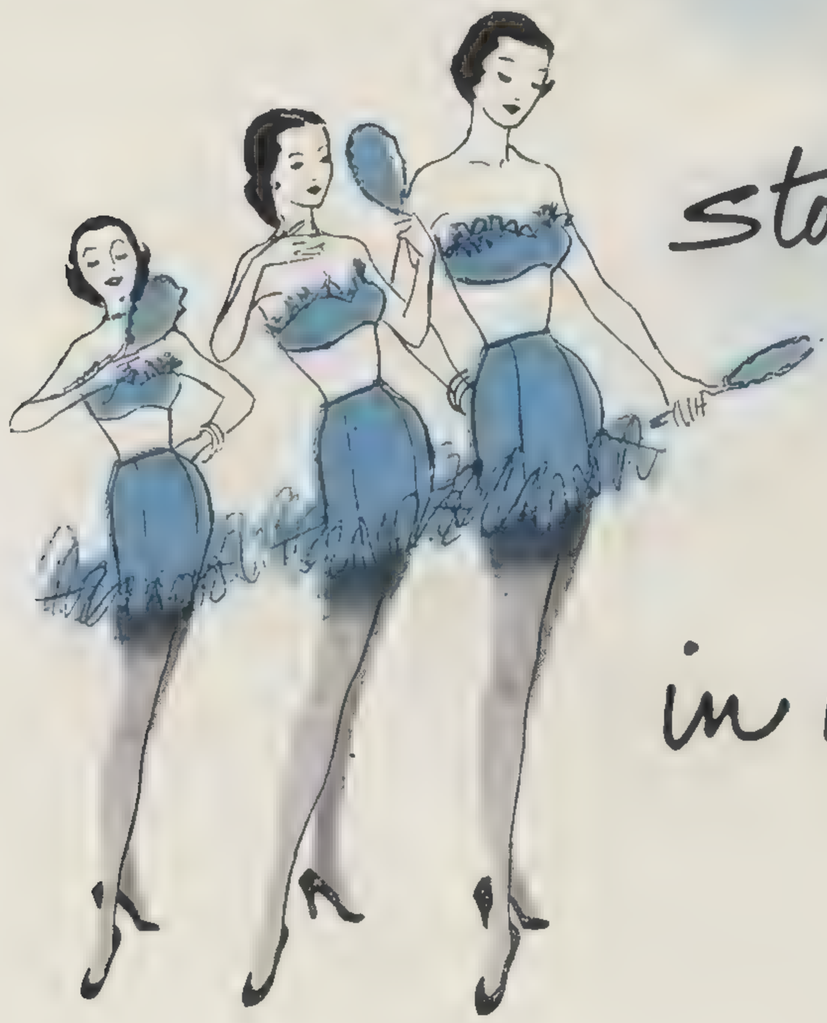
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glitters the softly muted
texture of rayon tissue faille
to grace your
many shining hours.

Left: Twinkling epaulettes
of bugle beading,
iridescent sequins
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envelope front peplum
command compliments . . .
flatter your silhouette.
Grey, lace blue, black, royal,
blond, mauve, purple, lace
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- *Small-Waist* NIPPER — $5.95
- *Small-Waist* GIRDLE — $12.95
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Nipper: sizes small, medium, large . . . *Bra* 32 to 38 . . .

Girdle, topped with *Small-Waist,* 24 to 30.

Ask your favorite store for *Small-Waist.*

Flexees

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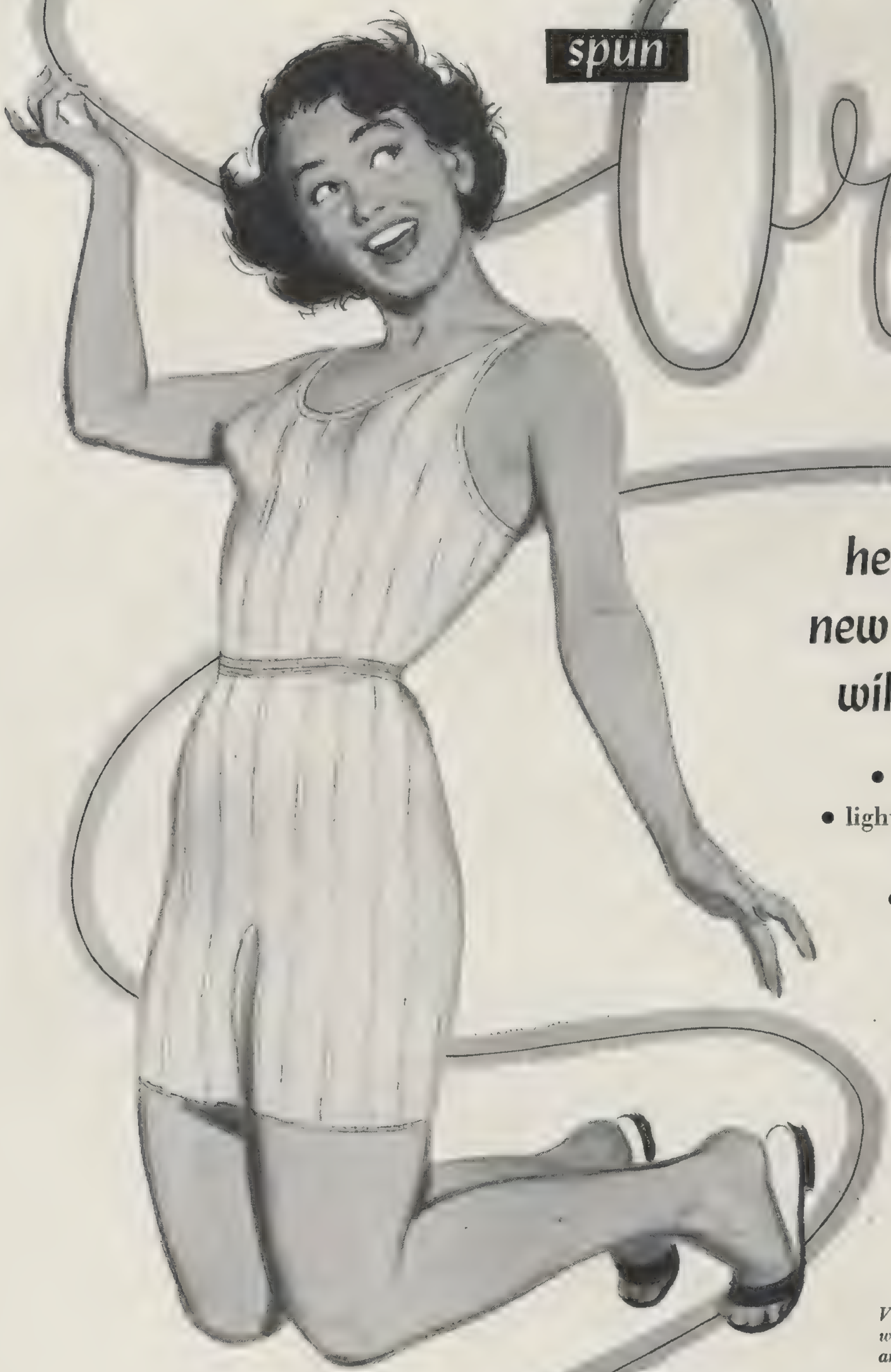
Coiffure by Michel of Helena Rubenstein

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- won't shrink . . . dries fast
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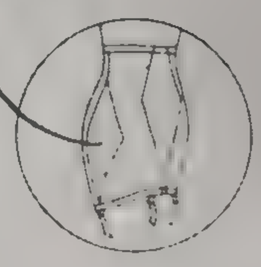
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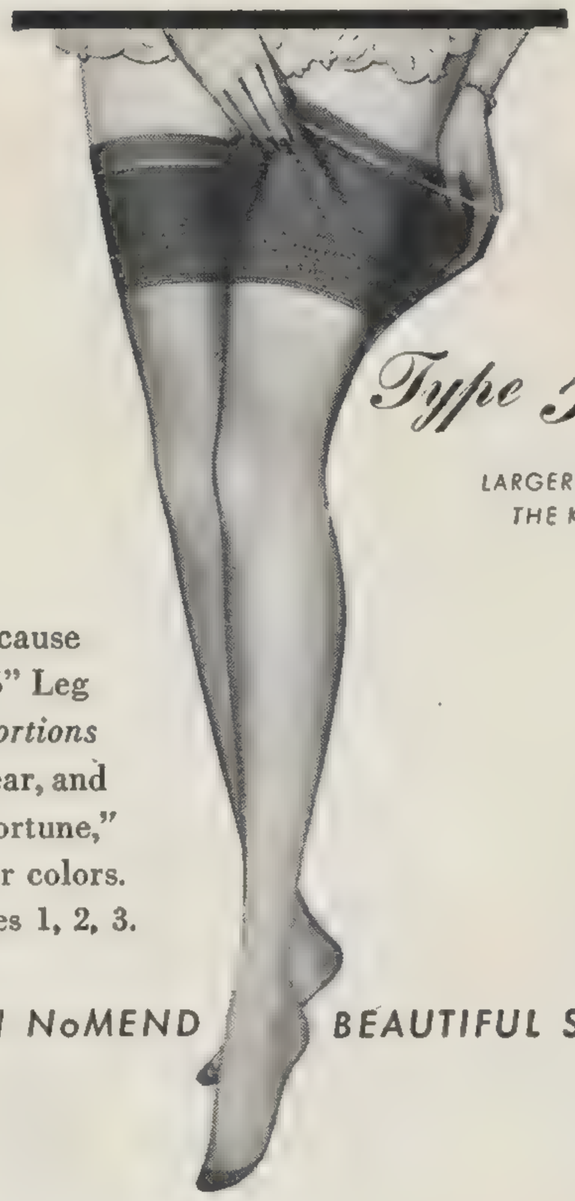


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Short, average, tall lengths. White only.

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Corette, Inc., 148 Madison Avenue, New York 16, N.Y.

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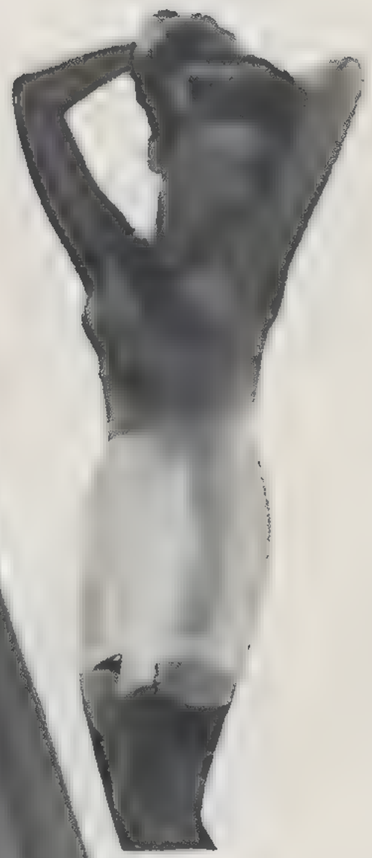
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Your fall silhouette starts with a Vassarette—molds and holds you in perfect comfort—yet gives you blissful freedom!

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No. P-17

underneath it all . . . a Vassarette®

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 198.

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See pages 198 and 199 for "where to buy" this merchandise in your shopping area or write, RADIANT DRESS CO., INC., 525 Seventh Ave., New York 18, N.Y.



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Wide lace at the bodice is fraught with butterflies, exquisitely embroidered medallions that lend wings of fashion also to the skirt. White, pink, or lilac in fine rayon crepe. About $4.

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Matching gown with half a dozen butterflies in a slightly larger size. Pink, lilac or skyblue in fine rayon crepe. About $6.

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Jacket in matching colors, to ensemble with the gown. Use it too for a cover-up jacket when you comb your hair. About $4.







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Skillful folds of nylon marquisette make the bra-top a three-way blessing. Start with the half-bra, turn a fold and you have a beguiling bodice line; turn both folds . . . voilà . . . a three-quarter bra!

Then, that completely feminine affair—the cinch middle that makes your waist more diminutive, more appealing! A gentle persuasion that gives you a two- to three-inch intake on your waist! Daintily embroidered marquisette over shimmering satin—a challenge to the finest French lacemaker.

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from thread to exquisite styling.
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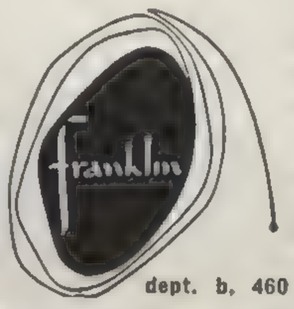
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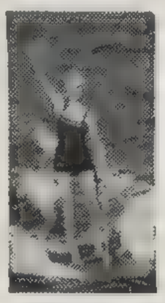
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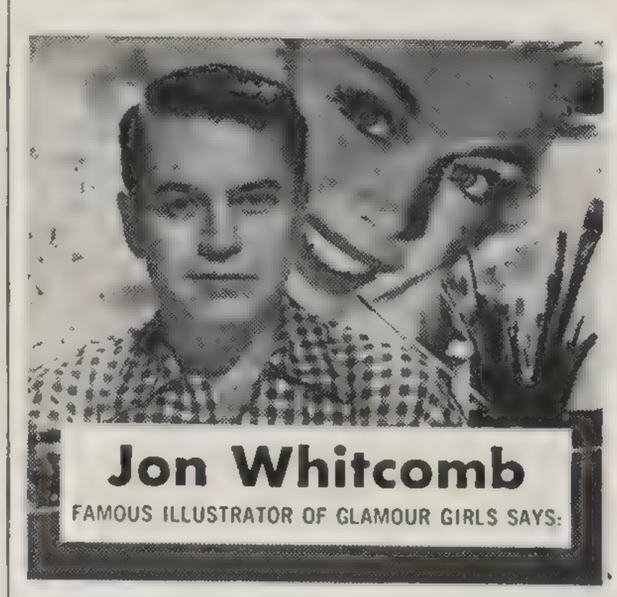
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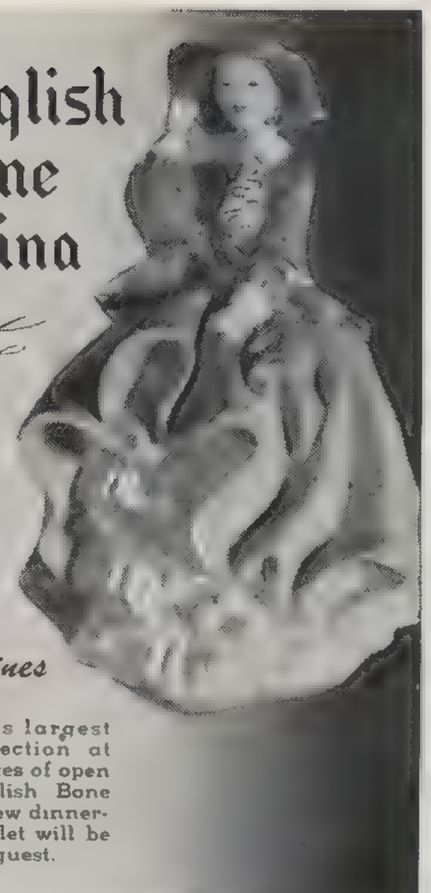
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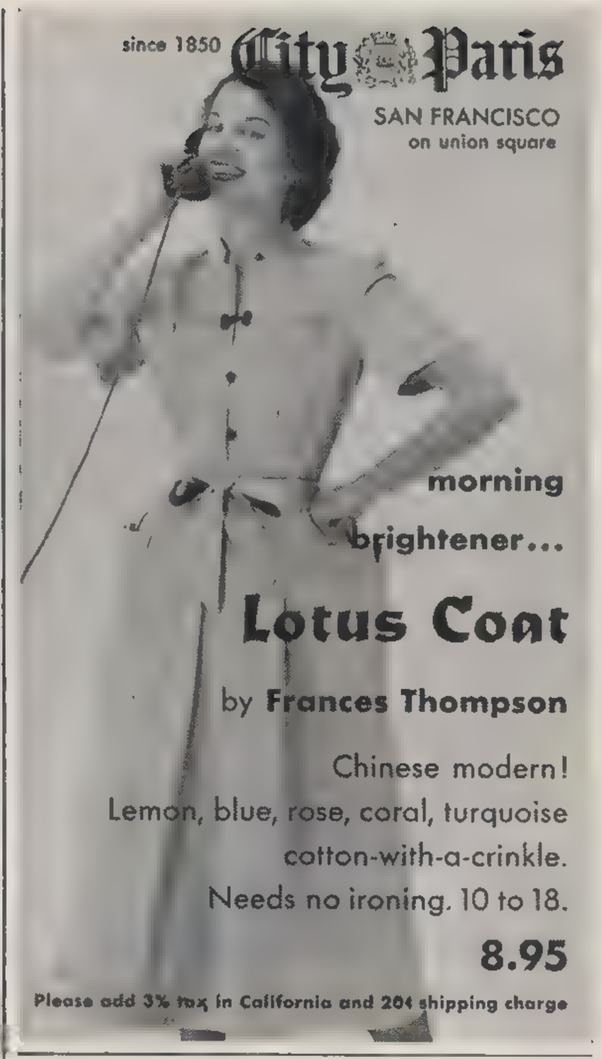
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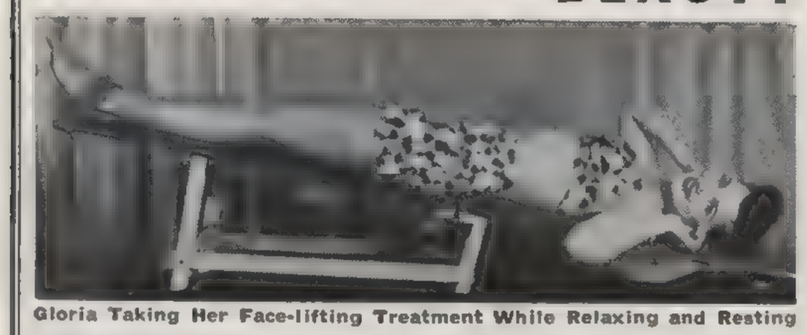
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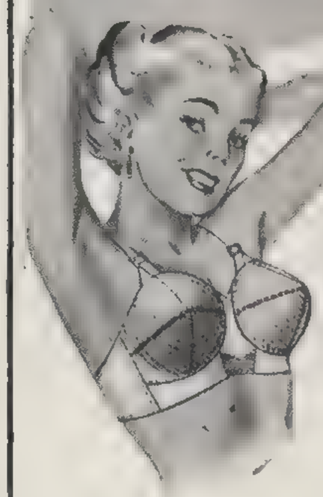
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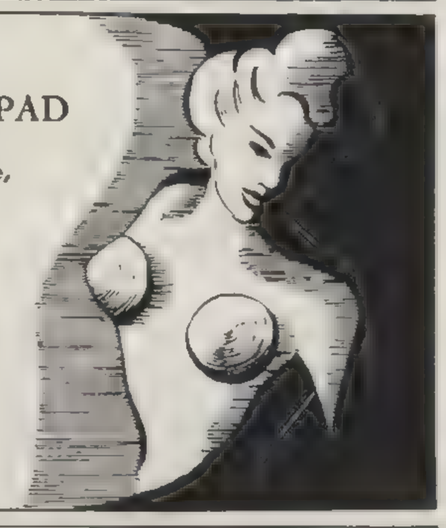
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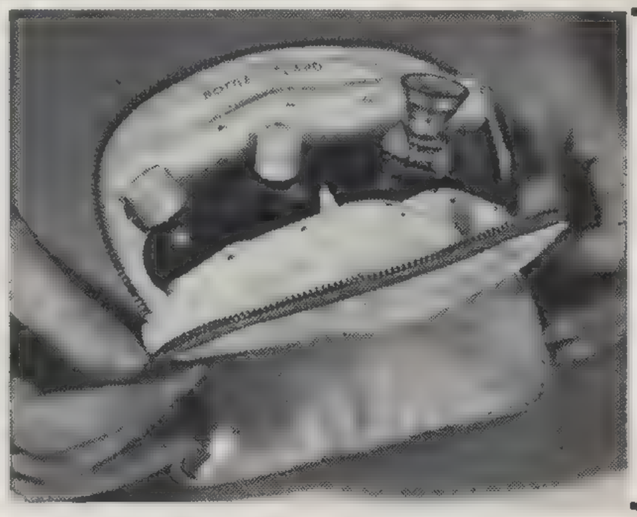
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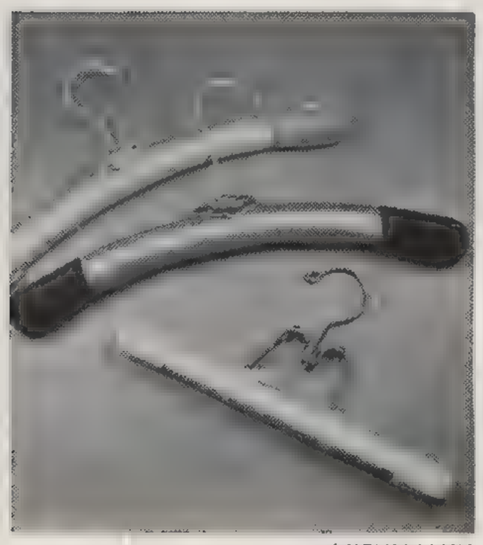
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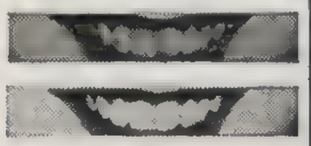


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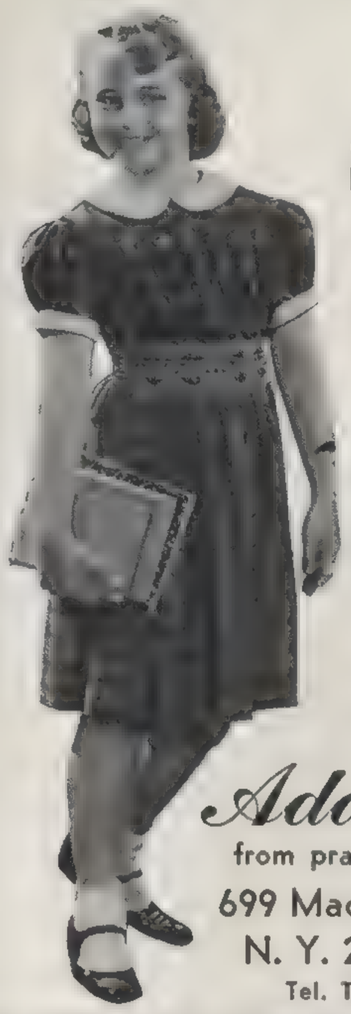


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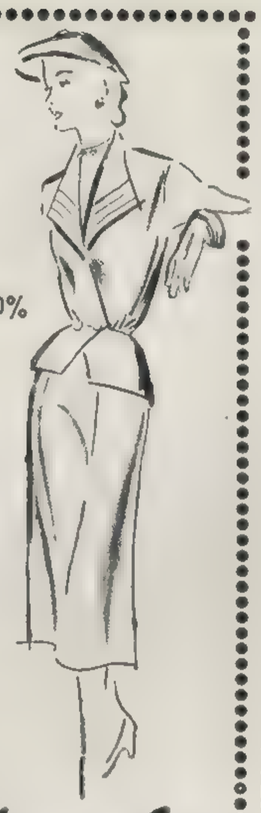
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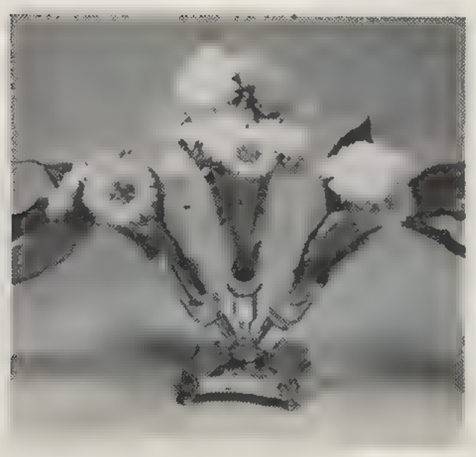
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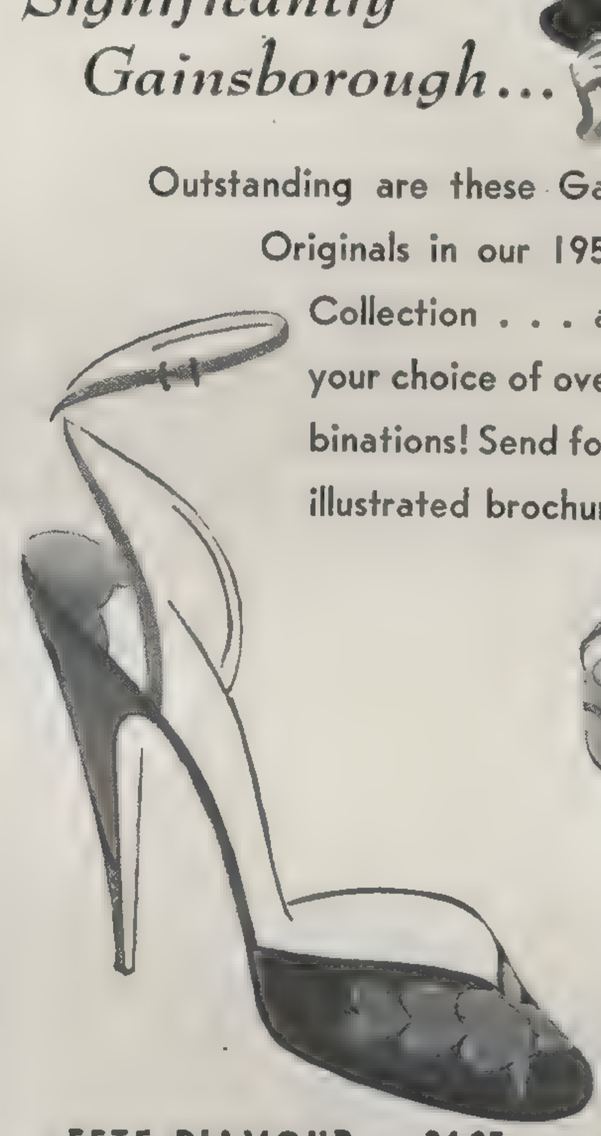
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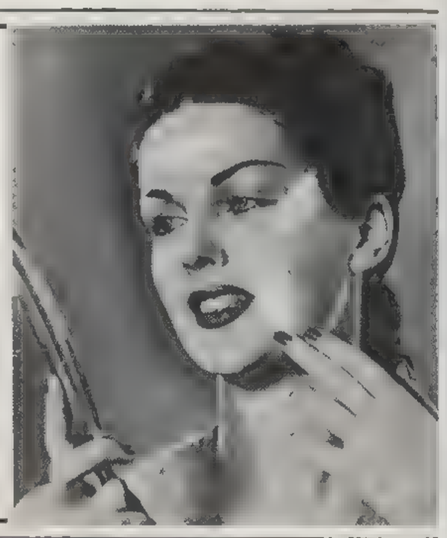
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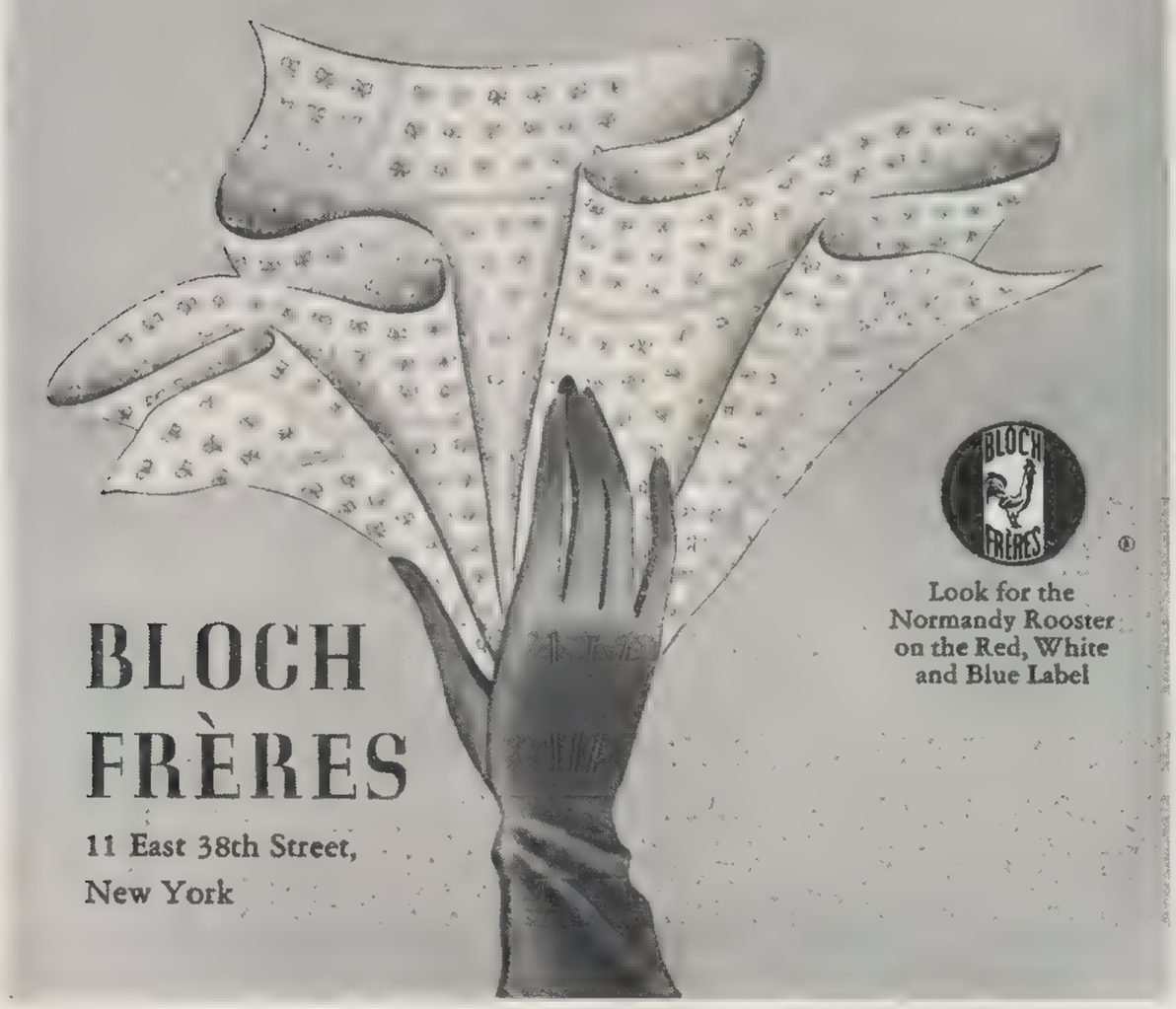
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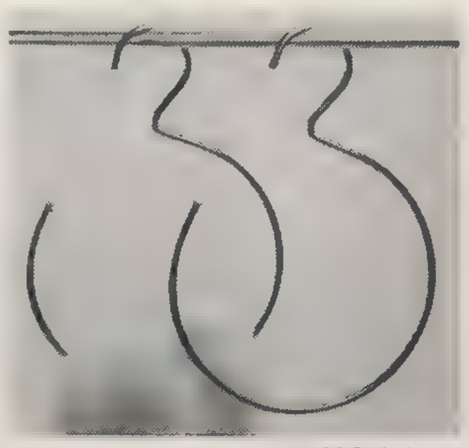
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VOGUE

OCTOBER 1, 1951

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VANITY FAIR

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RUTLEDGE



COVER: One way to be the new "woman in black." Everything black, but the belt and jewel—and those, bright peacock blue. The black dress of Celanese acetate and worsted, with a silk taffeta apron. Jacques Fath design for Joseph Halpert, $125. Lord & Taylor; Bonwit Teller, Phila.; I. Magnin; Morgan's of Canada. Black flying wing hat by Mr. John. Criterion belt, $5; Lord & Taylor. Bird of paradise enamel pin, $27*, earrings to match, $15* (both, by Castlecliff); and the necklace by Trifari, $20*, all at Saks Fifth. Helena Rubinstein's "Bright Saying," a lipstick she has just launched, along with "Lively Talk," the one shown on page 149. *PLUS TAX.



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VOGUE'S EYE VIEW:

HOW TO READ THE TAG

The tag we're talking about is the size-tag. In this one issue of Vogue,
there is an example of every size known to fashion—from the Paris copies (pages 130-131),
in which everything shown is in a junior size—to Mrs. Exeter's pages (pages 168 through 175),
in which the clothes shown include sizes 12½ to 22½; sizes 8 to 18;
sizes 10 to 20; sizes 14 to 44; and sometimes, several sets of sizes, per costume.
Today, there are as many sizes of clothes as there are shapes of people.
And useful as this *can* be, you may ask: "Which *is* my size?"
The answer, the new answer, is—you probably wear several sizes. If, for instance, you wear
a "misses" dress in a size 12, you can probably also wear a size 14 in a Vogue Pattern,
a size 10 from some makers, a size 13 to 15 in many things designed by a junior house.
If, on the other hand, you wear a woman's size 36, you may also be able to wear a "misses" size 18.
Sizes vary on purpose. They vary among designers (who have
their own ideas about exactly what a size 14
should measure). *But* as sizes become
more a difference of millimeters than of inches,
Vogue's idea about size-tags is: do not
type-cast yourself or sell yourself entirely
on any one size. You may miss
the dress-of-a-lifetime in a size you hadn't
considered yours, or in a department within
a shop, which you'd always thought was for someone
younger (older? plumper? thinner?) . . . than you.
There is more fashion—more fit-to-the-slivered-inch fashion—
open to you today than ever before,
far more than you might think. The next time you shop,
don't just read the size-tag—explore it.

GOOD READING (*at right*), both the size-tag
and the price-tag. (The latter is $25, for a dress
we think looks unpriceable.) Black wool jersey
with a perfectly plain sweater top, a gathered-full skirt,
and cuffs of fox-dyed long-haired rabbit fur.
The sizes run from 7 to 15.
But since the cloth is soft, the shoulders unmarked,
the waist gathered in by your own belt—
our guess is that this dress could fit as many figures
as a sweater or bathrobe marked "medium."
By Sportwhirl, at Altman; Frost Bros.
Bag by Ingber. Hat, a John Frederics Charmer.



COFFIN



THE WOMAN IN BLACK

IN a year of colour, black suddenly takes on a new quality. You think black is safe? It can be heady stuff. If you choose it *just* to be safe—don't. Black, worn by the knowing Woman in Black, can be her most !!! costume. It takes some wearing. What have you got to work with? *Silhouette*, very important, obviously—which should give you the word on fit. *Textures*—and here is the best black news today, for the new black is the black on black, sometimes to the fourth and fifth degrees. Like this: fleece coat, taffeta dress, velvet and jet hat, suède bag and gloves—all black. Or, for evening, begin with the new-again shine of a black mat satin dress. *Room to experiment:* no better background than all-black for jewels, glitter, a streak of colour—no better reason to use accessories really well. In this issue, and on the cover, you will see ways to wear black with one-or-so punctuation of colour. But here and on the following six pages you will see the pure-black point of view: the one most possibly dynamite. Broken only by white jewels, no-colour stockings, and about as much occasional white as it takes to make a pair of gloves, this all-blackery is at its highest brilliance when it's made of many blacks, the blackest blacks. Secret confession: under almost every new black coat or jacket, a bright lining. No one said this is everyone's fashion (a grey-haired woman, for instance, might give it second thoughts), but when it's right, it couldn't be righter. *Opposite page:* High lights for this Woman in a Black Coat: the steep collar, the fitted, slender line, the curly fleece, the hidden light of a red taffeta lining. Coat by Anthony Blotta. Bonwit Teller; Harzfeld's. Other blacks: shiny little velours hat, with an intense-black veil, Hattie Carnegie; the two blacks of the new-big suède and calf bag by Koret, $85 plus tax; Altman.



PHOTOGRAPHED BY COFFIN AT THE PLAZA HOTEL



Above: This is how the Woman in Black might wear a suit—a black suit, very lean. With a big Mme. X-ish hat, white gloves, with a huge black fox muff, pearls and rhinestones—but no jewels *on* the suit. Suit of wool-and-rabbit's hair, by Omar Kiam for Ben Reig; at Henri Bendel; Garfinckel's; Frost Bros.; Famous-Barr. *Opposite page:* What makes a black fleece coat newer than it already is? Wearing it as a late-day wrap with many kinds of black beginning with, say, a taffeta dress—a white light or two. Coat in shaggy wool-and-rabbit's hair zibeline, by Lo Balbo; big rhinestone pin by Schreiner; both Saks Fifth Avenue. Little velvet and jet hat, by Mr. John. Huge black fox muff, from Maximilian. Coat, also Himelhoch's; Best's Apparel.



This is important. This is a fashion promise. This is the crêpe dress, coming back as the dress you may see, want, and wear the most, this year. Here, it's a wonderful background for further textures of black and black. *Above:* Woman in Black, in a crêpe dress that could be the heart of her wardrobe this year. (So fundamental a dress, that Nettie Rosenstein cuts it in sizes 12 to 38.) Stand-up collar, keyhole neckline, and an easily-full skirt. In Onondaga faille crêpe of acetate and Enka rayon. With the dress comes a black-fringed stole of moonstone blue silk taffeta. Together, $125. Dress alone, about $95. All at Bonwit Teller; Hutzler's; I. Magnin. *Opposite, above:* Crêpe dress, black dress, dress for more blackery. The full skirt, a joy to wear with a crinoline. Of Burlington rayon crêpe with a cardigan neckline, short sleeves. By Penart, at a price we didn't expect, $30. From Lord & Taylor; The Broadway. "Benjamin Franklin" eye-glasses with a steel nose piece, at Lugene. *Opposite, left:* Black crêpe dress and that's news. Taffeta-lined skirt, and that's no longer news (in fact, firm linings are an inside tip on the crêpe-renaissance). By Larry Aldrich, $70. Bonwit Teller; The Broadway. *Opposite, right:* Beautiful soft black crêpe dress (Burlington rayon) tucked around the bodice; tucks radiating in the skirt, and spreading into fullness. By Jane Derby, $125, at B. Weinstein. Black velours cap, Hattie Carnegie.

THE WOMAN IN BLACK—CRÊPE





COFFIN



Opposite page: A rather strict, very black approach to full-evening-dress: new, and, as the woman who wears it will know, a spotlight. Dress of heavy black satin of Enka rayon, by Maurice Rentner. An important part of the look: opera-length black French *kidskin* gloves, as dressed-up as the traditional white. All, Saks Fifth. Dress, also Hutzler's; Sakowitz. *Below:* One way to make every other woman in the room want to be the Woman in Black. A strict, short, black satin dinner sheath; a great black satin coat lined, reversibly, in bright blue Stroock wool fleece, with big cuffs of black lynx. Dress and coat by Suzanne Augustine; at Bergdorf Goodman; Garfinckel's; Marshall Field. Feathered mesh cap; Lilly Daché.

THE WOMAN IN BLACK—SATIN





PHOTOGRAPHED
AT CARTIER
BY COFFIN





From Dessès: a fountain
of rhinestones and pearls
fastened over a chignon
which, in turn,
is surrounded by a second,
rolled-around chignon.

PARIS EVENINGS

Report continued from

September 1 and September 15

For Paris, for evening, the collections were surprising this year. There were strange colours, beading covering many fabrics, and a new kind of brilliance—brilliance hazed over, rather than made obvious. Where there might have been a single, brilliant colour, there were now two or three mixed, and often muted, colours. Much brown; green-yellow; fir green; steel grey. Where there had been great lavishness of skirt, there was now a startling simplicity. Balenciaga's own favourite from his collection was the black wool sheath opposite, with all its elegance concentrated in how you handle the satin scarf. Fath, who has always closed his showings with a series of supercolossals, kept his skirts down to a limited yardage this year. There was much talk about Dior's new great ball dress success, "Mexique" (shown in Vogue, September 15), a dress so light that you could lift it with your little finger. (Heretofore, Dior's showpieces had almost to be moved by truck.) Headdresses were simpler; there were neat, small chignons. Jewels generally had a smoky, rather than high-watted brilliance. The newest shoe was the now-famous Dior-Perugia opera pump with the who-would-have-thought-of-it Cuban heel (and neither a "left" nor a "right"). The newest evening coat was Dior-news, too. A handsome, hefty Burberry sort of coat of white satin with a martingale at the back embroidered with gold.

As for the short vs. long question. Very few, almost no day-length décolleté dresses were shown. Full evening dresses were floor length, or ankle-length (exception, Balenciaga's clinging Spanish sheaths with ruching or balloon skirts, short at the front, long at the back). When short, the dress was for late-day-into-dinner; had a full skirt, often with balloon hems stemming from Balenciaga; was usually worn with a hat. Dior's short dresses were "pretty colours." Sapphire blue or Saxe pink or pearl grey; there was white; there was taffy chiffon and cocoa lace. Balenciaga showed brown lace, and brown and black painted lace. All of the short dresses were shown with stoles, shawls, or big coats, like the Balenciaga purple velvet on page 128. As for jewels—the news was in an imitation of old paste jewels; sombre, cloudy-looking brilliants set in darkened silver; brown stones with grey stones (Dior); grey crystal with dark green stones (Schiaparelli); cloudy cabochon sapphires; cat's-eyes....

Opposite: Balenciaga's newest
news for evening—
an almost severe simplicity—a soft,
close, black wool sheath
with a corn-yellow satin scarf
attached to one side of the neckline
and again at the opposite side,
through the belt. The massiveness
of the stole, and the way it is handled, is
Balenciaga's view of a particularly Spanish
gesture. Dress, at I. Magnin.

FROM PARIS:
NEW SCALE OF EVENING COLOURS

The newest and, often, most beautiful thing
to happen to Paris evening dresses:
this working of not one, but two,
or three, colours to a costume.
This page: Lanvin's Empire-slanted dress:
the embroidered black and red velvet
bolero and bodice marking a high waistline,
the satin skirt marking the natural line;
at Bergdorf Goodman.
Opposite page: The high example of
Dior's subtle system of low-key
colours; heavy grey faille, fir-green
Lyons velvet sculptured,
no less, into a ball dress—
one of a series named after
nations. This, "Autriche,"
at Henri Bendel;
Garfinckel's;
I. Magnin.





FROM PARIS:

NEW SCALE OF COLOURS *continued*

Opposite page: Balenciaga's balloon-frill hemline:
the point of a late-day black tissue-paper taffeta dress tied
with a ballooning sash—the top as simple as they come.
Part of the plan of colour and line:
the voluminous, wide-collared,
violet velvet coat; the clear small
outline of the jet-beaded hat.
Dress at Marshall Field; I. Magnin; Morgan's of Canada.

This page: Grès's remarkable example
of a point of news: a party of colours
worked into one full-evening dress.
In this case, brilliant red taffeta,
steel grey faille, shaped and spread
over a white column
of that least stiff cloth,
silk jersey.
Dress at Henri Bendel;
Marshall Field.

PHOTOGRAPH BY HENRY CLARKE

1. Lanvin double-faced coat





2. Madeleine de Rauch shaggy jacket



RANDALL

PARIS FOR THE YOUNG

3. Dessès late-day combination



4. Madeleine de Rauch black and white fitted coat



5. Balenciaga band-collared suit



Five unabridged editions of what was in it for the young from the Paris Collections. Important without being complicated; often with a switch that turns one fashion into two, in the buttoning of a button. Copied line for young line for Lord & Taylor. **1.** A double-faced wool. Black outside. Black and yellow plaid inside. Turned back, it cuts across from the shoulder; swings out as you walk. $110. **2.** Dark grey. A square, shaggy jacket, flannel-lined; buttons back, buttons closed. Narrow flannel skirt. Worn with a caramel velveteen blouse. $85. **3.** Start with a black velvet suit; the jacket with a hem-long panel in back. To add; a black net overskirt. $90. **4.** Black wool coat, wrapped, belted, buttonless. Collarless neckline, has set-in band of white ermine. $155. **5.** City tweed, black-and-white. With economically-drawn lines; high pockets; stand-up velvet collar almost a Balenciaga hallmark. About $100.

BLACK ALASKA SEALSKIN—ANY SHAPE YOU NAME



Four excellent coats—and they're all here to say that black Alaska sealskin is having a renaissance. It can make a very young coat. It can make a day or night coat. And you can find it in every smart coat-shape going, this year.

Bell-shaped coat (opposite page), an altogether new shape, a forerunner that could lead into capes. Velvety black Alaska sealskin with a long, long future. Plaid taffeta inside. At Bernham-Stein. Mink cap, from Lilly Daché.

Fitted coat (left), proving the suppleness of black sealskin, a coat fitted like wool. Sleeves tapered, cuffs small. There's a vent at the back. At B. Weinstein. Purple felt profile hat, from Lilly Daché.

Long, loose coat (below), black sealskin. Wear it travelling, with tweeds. Wear it over white satin, for evening. By Fredrica, at Bonwit Teller.

Curved cardigan (right). Rounded, and just right, Alaska sealskin—black and wonderful, day or night, with a straight skirt. Silk velvet pillbox. Both, to order at Bergdorf Goodman.

All jewels, both pages, at Cartier.





RAWLINGS





THE BRIDAL PROCESSION

THE WEDDING, IN FRANCE, OF SEÑORITA INES BEMBERG AND EDUARDO S. DE VICUÑA Y SORIANO



CHILD BRIDESMAIDS



THE BRIDE AND GROOM LEAVING THE ALTAR

MLLE. PAULETTE HELLEU AND
BARON ELIE DE ROTHSCHILD



SEÑORA FERNANDO VAN PEBORGH AND
MADAME JUAN LARIVIÈRE



MADAME LOUIS LARIVIÈRE



SEÑOR OTTO BEMBERG AND
MRS. EDWARD P. BEMBERG



ILSE MAYER





THE LONG BRIDAL TABLE IN THE GARDEN BY THE POOL



CHAIRS FOR THE RECEPTION



SEÑORA EDUARDO S. DE VICUÑA y SORIANO



THE BRIDE AND GROOM LEAVING THE RECEPTION

This summer, at Baillon, outside of Paris, Señorita Ines Bemberg of Argentina was married to Eduardo S. de Vicuña y Soriano of Spain. An altar was set up under great trees, and with all the dignity and formality of a church wedding, but with a special beauty all its own, the ceremony took place beneath the July sky. In traditional costume, "*le Suisse*" moved among the guests and directed the collection for the poor of the village. Choir boys led the bride and her brother-in-law, who gave her away, to the altar; seven small bridesmaids, French, Spanish, and Argentinian, all dressed in tiny robes-de-style, carried small tight bouquets in their gloved hands. The bride wore a long tulle veil over her full-skirted dress of satin and tulle. Afterwards, the reception was held in the gardens, with tables by the pool. Before the bride and groom cut the cake, the unmarried girls pulled ribbons attached to find a ring, and, tradition says, be the next bride.

LORD EDNAM



MADAME MARTINEZ DE HOZ



SEÑORA FEDERÌCO BEMBERG,
THE BRIDE'S MOTHER



COMTESSE GEORGES DE CASTELLANE



ISLANDS THAT GLEAM AND FLOAT

by OLIVER ST. JOHN GOGARTY

The cottage in which I live, when I visit Connemara, is surrounded by fuchsia bushes and looks out on the head of a little fresh-water lake sheltering water lilies and bordered by a narrow strip of green which separates it from the wide Atlantic. Off the coast are two islands, Inishbofin and Inishturk. Beyond them, as the local saying is, the next parish is New York.

Let me tell you of these western islands. They stand off the west coast of Ireland, just as the Hebrides and the Shetland Islands girdle the west coast of Scotland. From south to north we have the three islands of Aran, which the late Robert Flaherty made famous for the present generation by his magnificent picture, *Man of Aran*. Aran was famous long before for its fabulous fortress called Dun Aengus, of which only half a circle now remains. The other half was undermined by the thousand years' siege of breakers and fell into the Atlantic in time out of mind. It stood on the edge of the island on the outermost edge of Europe, that is, and was the last standing place of some prehistoric race that was driven farther and farther west until they could go no farther. It is remarkable for a chevaux-de-frise outside its walls long before there was a chariot or even a horse in battle.

Further north lies Omey Island approachable at low tide. It is a place of interments from times immemorial. North of this there are three more islands, Inishshark, Inishbofin (The Island of the White Cow), and Inishturk (The Island of the Wild Boar).

From Omey Island one day a fisherman and his son set out with a seed of fire smouldering in a sod of turf to fry their catch. They saw an island which appeared to be floating where there was no island before. On it was "a lady, passing fair, driving a white cow." They landed, lit their fire; and all at once, the island became anchored in the sea. The lady and her charge were turned to stone. The lighting of fire on one of these islands fixes it forever in the sea.

Then there is the legendary Hy Brazil far out in the sunset, an island which, they say, gave its name to the present country of Brazil. St. Brendan the Mariner and three score of his companions set out to discover it in a curragh. Don't take it from me, even though I have been in many an one, that this is a wonderful boat for the stormy seas for which it was built; but, according to Vilhjalmur Stefansson, it is among the most worthy seacraft ever invented by man. In his *Great Adventures and Explorations* he points out that not only in the folklore of Ireland but in the legends of many western European countries is the story to be found. Brendan gave the first account of an iceberg: "A floating island of glass on which were huge beasts with great tusks." Evidently walruses. A floating island was nothing new to this mariner from the west. St. Brendan discovered America four hundred years before Leif Ericsson and a thousand years before Columbus, who is held in little awe by the men on the west coast of Connemara. "He thought he discovered India. Sure, he didn't know where he was going."

Now that you know the legends of these islands, you will be prepared for what I saw.

One evening last August when I looked through the large window of the room in which I write, I saw between two twigs of fuchsia on the top of the hedge an island smaller and farther away than the familiar two. It was between them but farther out to sea. No wind stirred the fuchsia, so, when I stood on tiptoe, I got a better view. Sure enough, the twigs framed an island I had never seen before. It must have been about fifteen miles away, for Inishbofin and Inishturk are about twelve miles away, and this was lighter than the nearer islands whose sides were turning purple and black in the failing light. It was curved abruptly like a whale. Its northern end tapered away. Some seconds passed before I realized that I was looking at one of those enchanted isles of which the fishermen speak, not readily, perhaps except among themselves.

The sun, which I had often *(Continued on page 201)*



PENN

Dr. Gogarty

BASEBALL SHENANIGANS—1951

noted by RED SMITH

In the early weeks of the baseball season the traditionally docile Chicago White Sox started throwing their weight around like a fishwife at breakfast, and astonished ten million fans by rushing into first place in the American League. Except for occasional turkey shoots conducted by the playmates of Mr. Scarface Capone, no development of a sporting nature had so stirred the south side of Chicago since 1919, the year the last White Sox team of note won a pennant and then studiously lost the World Series out of esteem for Mr. Arnold Rothstein, the late gambler.

Bedazzled by the 1951 Sox, Chicagoans forsook the custom of a lifetime and actually bought tickets for admission to Comiskey Park. When the team visited other cities, crowds saluted the players and sports writers gathered around the manager, Paul Richards, catching pearls of baseball wisdom on the first bounce.

By August, the White Sox had run their race. Now the Cleveland Indians were kicking up a bobbery and it was the turn of Al Lopez, their manager, to explain to the press how baseball should be played.

It is perhaps more than a coincidence that both of these practicing witch doctors, each serving his first term as a licensed miracle worker in the major leagues, are reformed catchers. Starting with Connie Mack, genius emeritus of the Philadelphia Athletics, secondhand catchers always have been considered the most desirable managerial timber. Catchers, you see, squat, and a man thinks better in that position than in the infielder's crouch or the outfielder's slouch or the one-legged stance favoured by pitchers and storks.

While Richards and Lopez were taking turns wearing Merlin's conical hat and accepting applause for their feats of strategical magic, both kept glancing apprehensively in the direction of an over-age outfielder who never pretended the area over his ears was useful except as a bird sanctuary. This was Mr. Casey Stengel, manager of the New York Yankees, who won enduring fame as a player years ago when he lifted his cap in salute to a hostile crowd, and a captive bird fluttered out from under the bonnet. Nevertheless, the tactical decisions which won world championships for the Yankees in 1949 and 1950 were hatched in this same abandoned pigeon loft. And again this summer, the troupe directed by Mr. Stengel has been in the thick of pennant contention since the season opened, even though its matchless Joe DiMaggio shows the ravages of years.

The Dodgers, winning too easily early in the season, damaged both the opposition and their own business interests. By mid-August, attendance in Ebbets Field lagged far below 1950 figures and the management was resorting to medicine-show tactics to pump up interest. In what can only be described as a gesture of desperation, the Dodgers went hog-wild for culture, promoting a "musical appreciation night" when all fans bearing musical instruments were admitted free.

More than 2,500 music lovers took fiendish advantage of the offer. Their frightful cacophony shook residential property values for miles around. Over the strident dissonance, one note even more discordant than the rest was struck: a man showed up staggering under a case designed to carry a bull fiddle but after investigation he was refused admittance; the *(Continued on page 186)*



Umpire dusting off home plate PENN

On this page, Red Smith, sports writer great, gives certain implausible details about this gaudy 1951 baseball season, now at its climax in the forty-eighth World Series. On the next two pages, a remarkable colour photograph by Irving Penn, taken at the Yankee Stadium. He caught, we think, an essence of what sixty million fans are roaring about this week. And, to millions of baseball fans, it is not only an essence, it is also, recognizably, Johnny Mize.



PENN



THEODOROS STAMOS, WITH
HIS OIL PAINTING, "GARDEN IN ATHENS"



AD REINHARDT, WITH
HIS ABSTRACTION, "RED AND WHITE"



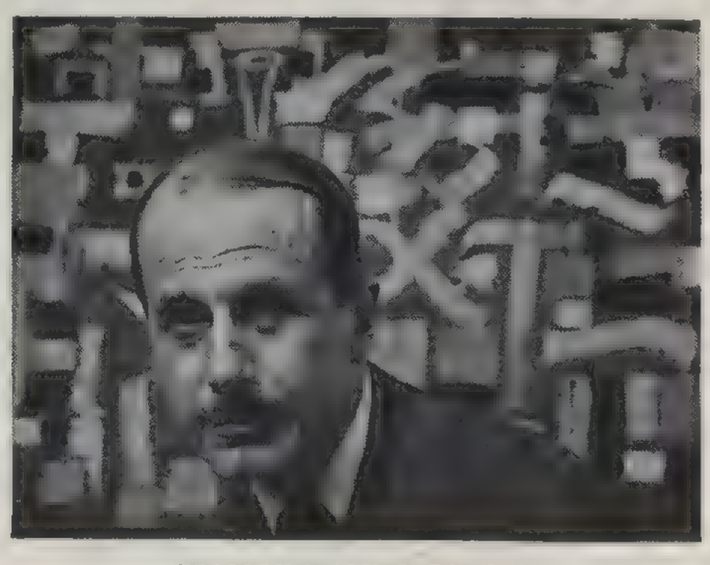
HERBERT FERBER, WITH HIS SCULPTURE, "THE GAME"



BETTY PARSONS, OWNER OF THE GALLERY



MARK ROTHKO, PHOTOGRAPHED
IN FRONT OF HIS PAINTING, "NO. 2"



BRADLEY WALKER TOMLIN,
WITH HIS OIL PAINTING, "NO. 13"



CLYFFORD STILL, WITH
HIS ABSTRACTION, "RED AND GREY"



DAY SCHNABEL, WITH
HER SCULPTURE, "FLIGHT"



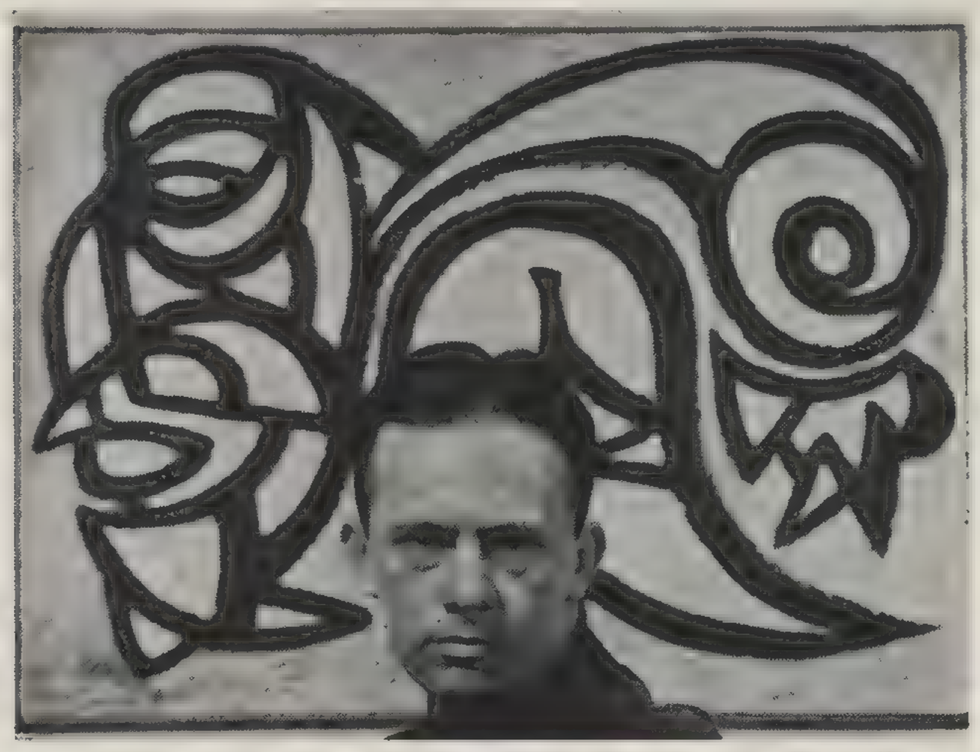
WALTER MURCH,
WITH HIS OIL PAINTING, "THE MOTOR"



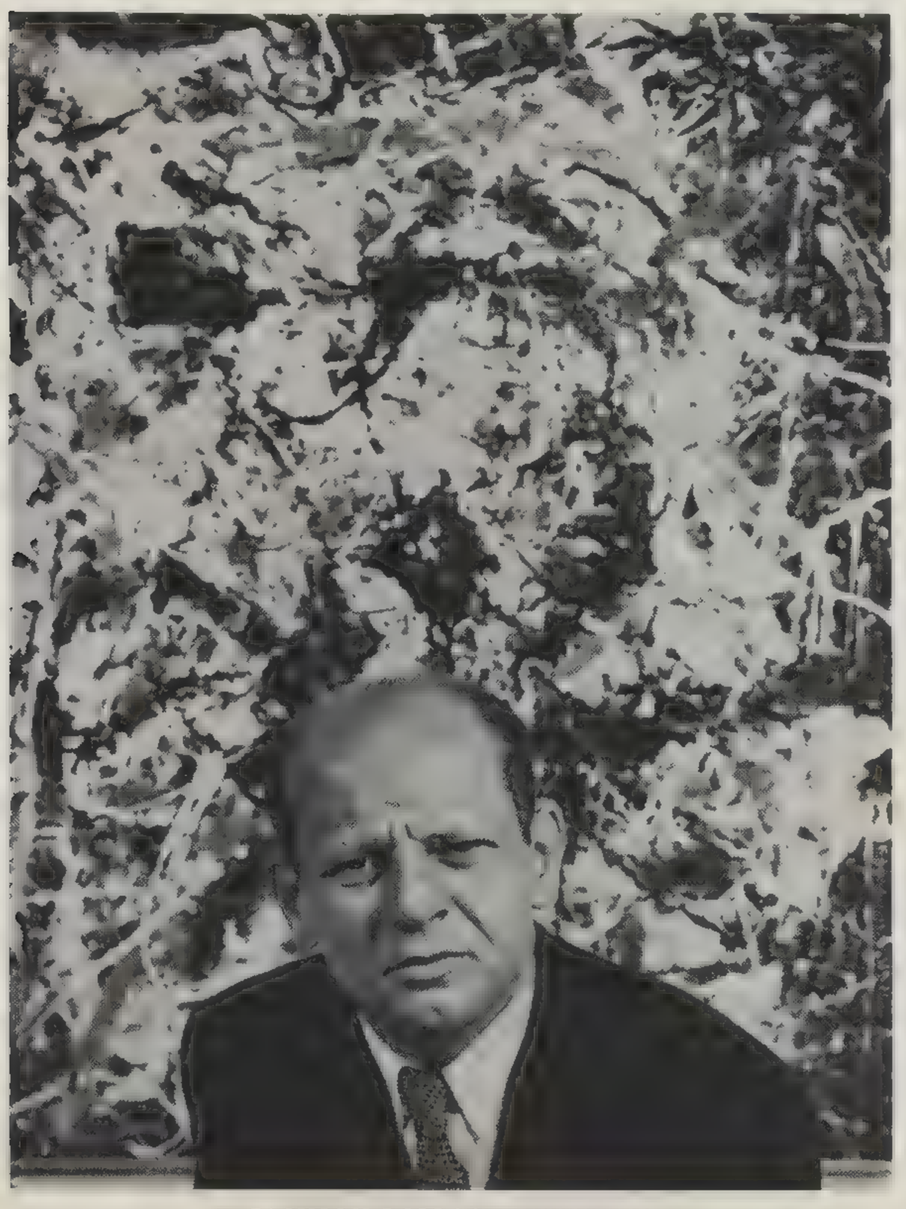
SEYMOUR LIPTON,
PHOTOGRAPHED WITH HIS SCULPTURE, "MARTYR"



BARNETT NEWMAN, WITH HIS ABSTRACTION, "NO. 4"



RICHARD POUSETTE-DART, WITH HIS OIL PAINTING, "HEAD"



JACKSON POLLOCK, WITH HIS ABSTRACTION, "NO. 4—1950"

BETTY PARSONS: HER GALLERY, HER INFLUENCE

BY ALINE B. LOUCHHEIM

TRADITIONALLY one associates the *avant-garde* with Bohemia. Therefore it comes as a shock to many people to find the Betty Parsons Gallery, one of the most illustrious marts for *avant-garde* art, housed in splendid respectability in an East Fifty-seventh Street building. This gallery has its own atmosphere. Something about the windowless room, lit by overhead troughs of light and furnished only with austere benches, seems to set a hushed and mysterious mood. The pale grey walls usually bear the enormous canvases in which abstract artists seem to find their freest expression. Sometimes one even feels as if the paintings had been hung deliberately like ritual objects in a temple, and that the woman in whose charge they are moves before them like a protecting priestess.

Some of the public, already baffled by the unfamiliar, non-representational art, is further intimidated by the gallery's tone. Some are impressed, and buy, as much to avoid admitting ignorance as for other reasons. But others find the milieu pleasant for the kind of honest, open-eyed contemplation a new art form demands.

Despite the sense of hallowed ground, this is a going concern. On the gallery's roster is Jackson Pollock, the best-selling and most publicized of American abstract painters, as well as Mark Rothko, Bradley Walker Tomlin, and Theodoros Stamos, all of whose work has been bought by such influential collectors as Mrs. John D. Rockefeller, III, and Edward Root. Red pins closely dotting a map in the director's office indicate the presence of paintings in museum exhibitions from California to Maine.

Almost every Parsons' show receives generous space in the press and furnishes fuel for dinner-party conversation. So well-known is the gallery that a large part of the art public thinks in terms of a "Betty Parsons group." They include in this term most of the artists whose faces and works *(Continued on page 194)*

Betty Parsons, surrounded by twelve abstract artists, all constant and provocative exhibitors at the Betty Parsons Gallery in New York.





SEÑORITA ANGELITA PINOHERMOSO

SEÑORITA MARÍA MONTEMUZO

YOUNG SPANISH BEAUTIES

MARÍA MONTEMUZO, *above*, at twenty-three already has a reputation for beauty, vivacity, and volunteer work. The daughter of the Marqués and Marquesa de Montemuzo, she spends her mornings either at the Red Cross or working in the psychiatric ward of a Madrid hospital. Like many young Madrileñas, she skates, and rides; summers, she is at the seashore with her family, at Bilbao. THE DUQUESA DEL INFANTADO, *right*, is married to the young Duque del Infantado, male heir to one of the names of Spain's historic noble triumvirate—Alba, Medinaceli, and Infantado. The mother of a baby girl and four small sons (whose ages range from four to nine), the Duchess' life revolves around them. Her big Madrid apartment is hung with rare tapestries and paintings; Viñuelas, the Infantado house near Madrid, is famed for its collection of Spanish armour. ANGELITA PINOHERMOSO, *opposite page*, the twenty-year-old daughter of the Duque and Duquesa de Pinohermoso, is the outstanding young personality of Madrid. She has dark hair and grey-green eyes said to be inherited from her American grandmother, and enormous enthusiasm. Although she loves parties, much of her time is spent in the country at Monasterio where her father, one of the few titled, amateur bullfighters left in Spain, raises fighting bulls.

THE DUQUESA DEL INFANTADO



CECIL BEATON

GO ON A TRAIN; GO IN A TAXI; GO IN THESE



FRANCES MCLAUGHLIN





The problem: the weather (will it be 70° at noon? 30°?); fitting in before dinner, two in-town appointments; a luncheon date; an afternoon of shopping. No problem: what to wear, if you owned: *Opposite page, left:* Suit of grey Miron worsted. By Kay Saks, $90; McCreery's. Persian lamb muff by Henry Greenhut. *Opposite page, right:* Or a coat of grey Anglo wool fleece with a velvet collar. By Harry-Williams, Ltd., $70. Velours hat, a John Frederics Charmer. Both, Bonwit Teller. Suit and coat, opposite page, also at Woodward & Lothrop; Frost Bros. *Top, left:* Or a black Hockanum sheer wool dress, and a tweedy black and grey knitted wool-and-cotton jacket, $85; Bendel's Young-Timers; Hutzler's. *Top, right:* Or a slant-cut suit of purple wool crêpe. By Nathalie Nicoli, $115; Gimbels. Hat by John Frederics. Black fox muff, $85, including tax; Henry Greenhut. *Right:* Or a coat of grey Milliken wool, lined with rabbit. By Country Tweeds, about $70; Russeks; Harzfeld's. Hat by John Frederics. Koret handbag; Best's.



Supposing you live in two places. Sometimes in town, more often out of. What, then, is a good go-between; good either place? Here, four of the ways we've seen. *Right:* Grey wool fleece coat; a classic any day. Here it is, with maple-coloured calfskin bag. But you might wear it with a grey flannel dress, a black calf bag, black hat, for shopping and a day in town. Coat by Shagmoor, $60. Bloomingdale's; Filene's; Woodward & Lothrop. The bag, an investment, by Coblentz. Bloomingdale's. *Below:* Suit of yellow-and-grey wool tweed with a straight, built-up skirt and jacket cut short, loose. Jacket, $23. Skirt, $18. By Toni Owen; The Tailored Woman. Visor hat, town or not; John Frederics. *Below, right:* Copper-flecked black British wool coat, good length, good shape. By Brevity, $85. Franklin Simon. Copper-colour velours hat, $8. Bonwit Teller. Idea: see the coppery make-up, page 150. *Opposite page:* Suit of dark blue wool flannel (Milliken); straight skirt, firm shoulders—particularly for town-to-country life. By Rosenblum of California, $45. Arnold Constable; Sakowitz. Coblentz bag, Saks Fifth Ave. Bergère pins, Bloomingdale's.







FOUR WAYS TO GET TO TOWN



FRANCES MCLAUGHLIN

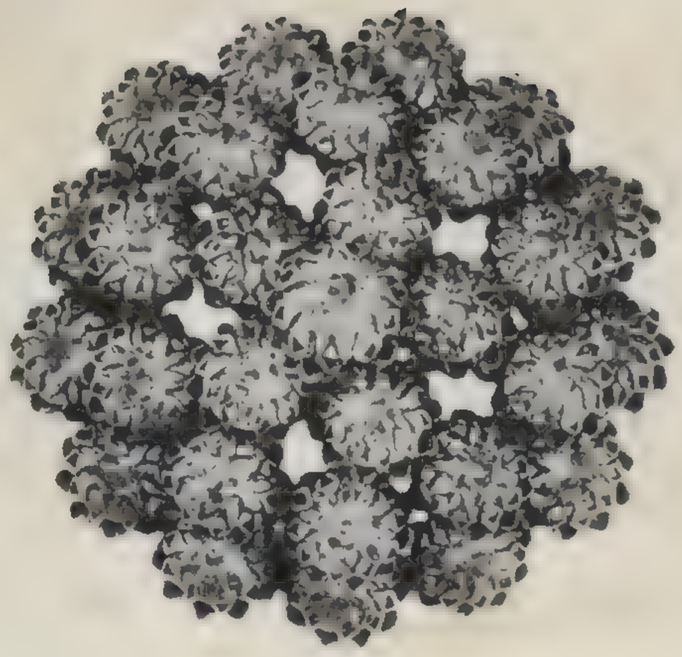


RAWLINGS

THE UPKEEP OF THE COSTUME

This is what keeps the costume *going*—the accessories you give it. (We focus on accessory-news, on some fifteen pages, beginning here.) Watch for the bigness of earrings; some are almost as big as ear muffs, and when they are, *there* is the focus of the costume. Watch for the massiveness of bracelets; some are wide in themselves; one new way to wear them is halfway up the arm. Watch for colours of gloves; colours above and beyond the basic black, white, and beiges; pale pinks and blues; grey to wear with brown; brown to wear with grey. Watch for the long glove of black leather; this is a very important glove this year, could be a worthy investment to last for years. Watch for the shapes of handbags (many are big, again). Watch for a new jewel, an embroidery of gilt bullion threads, crusted, emblem-like, pin-backed, and meant particularly for sweaters. Watch for pins because when the pin is a shower of sparks, a jewelled pineapple, a knob of gold, a porcupine of brilliant stones, a row of low-lit pearls, a . . . in short, when the pin is *something*, it can be a focus, the spotlight of a whole, thought-out costume.

Photographed above: A series of unexpected openings—that's the idea of this not-classic sweater (and when a sweater's not classic, it's an accessory). This one could be part of the upkeep of an at-home wardrobe; is black wool bouclé to wear with narrow, tapered pants or with a softly-gathered jersey skirt. Designed by Bernard Rudolfsky, whose query, "Are Clothes Modern?" was once the basis of a fascinating exhibit at the Museum of Modern Art. The sweater is $18, at Saks Fifth Avenue; Neiman-Marcus. Further accessories: silk twill scarf by Echo (at Altman); rhinestone pins by Trifari (Saks Fifth).



Sketched above: Paris news, life size. The new smoky brilliance, set in darkened silvery prongs. Pin, by Winter; made in America by Coro. $8 plus tax; Saks Fifth.

Opposite: One woman's way of wearing a short black evening dress. Scarf of fake pearls with emerald-coloured fringes, $45*. Earrings, $25*. Both, by Miriam Haskell, at Saks Fifth. Persimmon-colours; concentrated—handbag of hammered silk and gloves of taffeta with jersey palms. Both by Renée Montague, $43*, and $43, respectively. Gunther Jaeckel. The dress itself has a strapless bodice of rayon velvet, a velvet bolero, and a day-length skirt of swirling silk taffeta pleats. By Mollie Parnis, $125. Bonwit Teller; The Blum Store; Thalhimers.

Helena Rubinstein's new "Lively Talk" lipstick. *PLUS TAX





4



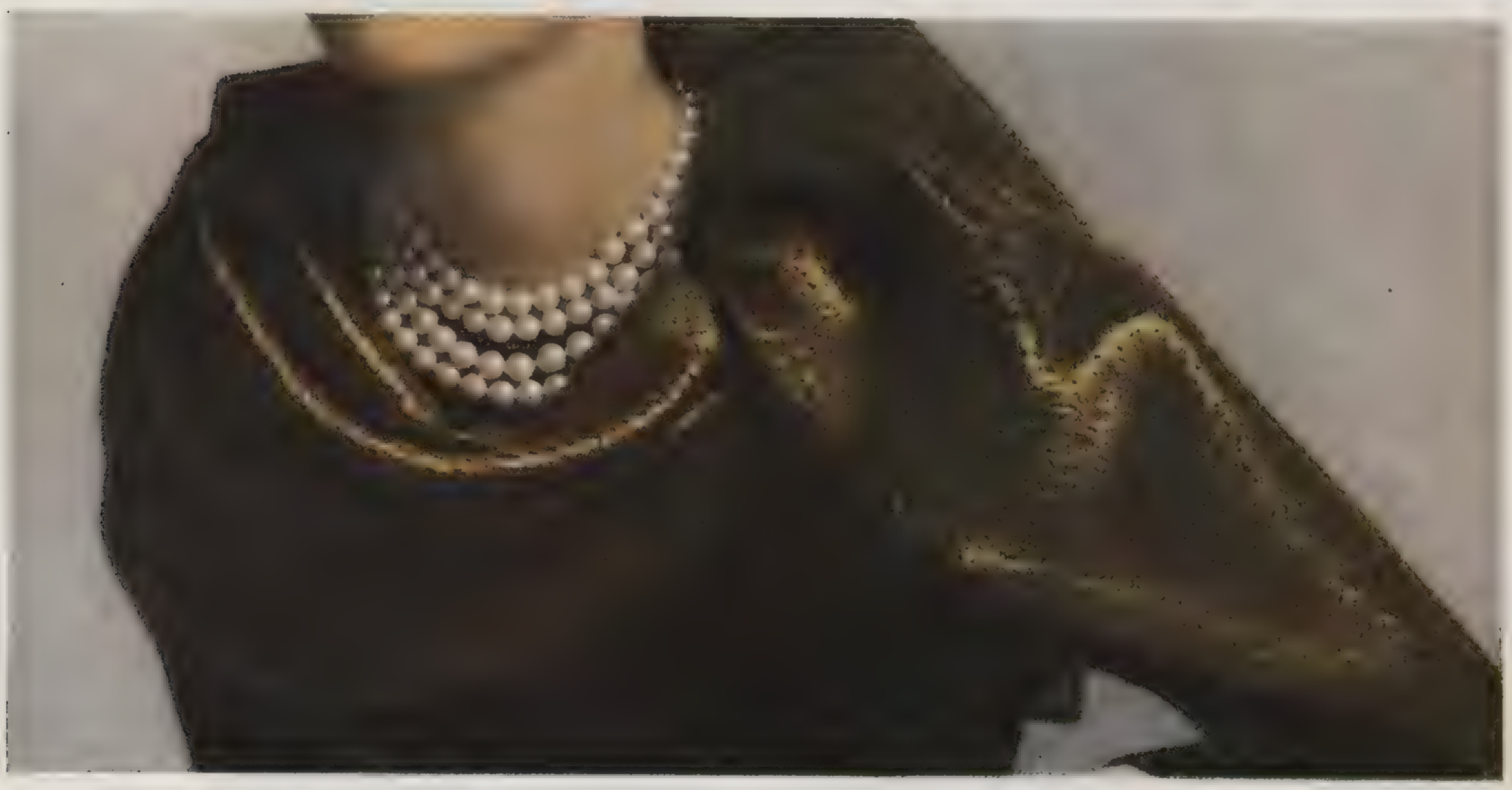
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GOLD AND GLITTER
GOLD AND PEARLS

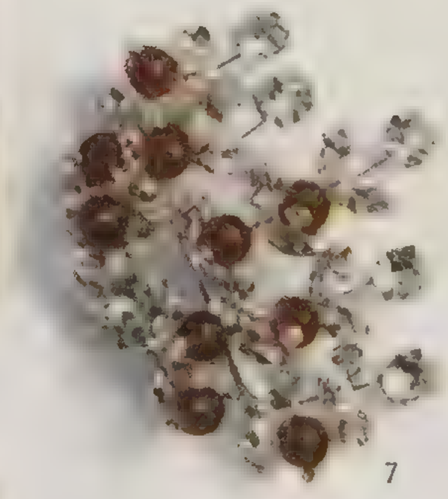
Illumination for, say, black;
against any colour a good way
to combine jewellery. On these
two pages, pseudo jewels handsome
on their own terms, better for
being played on gold-with-? terms.
1. The jewellery: a silvered filigree
and rhinestone cross,
on a rhinestone chain, $35*; earrings
in the same design, $7*; Hattie Carnegie.
Gold-plated leaf necklace, $7.50*;
bracelet in the family, $5*; both by Mosell,
Saks Fifth. New light for a beauty:
Chen Yu's fire-lit "Singing Copper"
lipstick and nail lacquer;
Miss Clairol's "Coppertone" hair tint.



Other jewels-of-their-kind: cut-velvet glove with soft brown palm, by Viola Weinberger, $22.50;
Saks Fifth. Black wool jersey blouse, fringed at the waist, by Tom Drew, $18; Rosette Pennington.
2. One necklace, the mink neckline of the dress. Glitter added: two rows of grey pearl beads punctuated
with rhinestones, $15*; one row of white, $5*, by Marvella. Dress by Trigère; all, Saks Fifth.



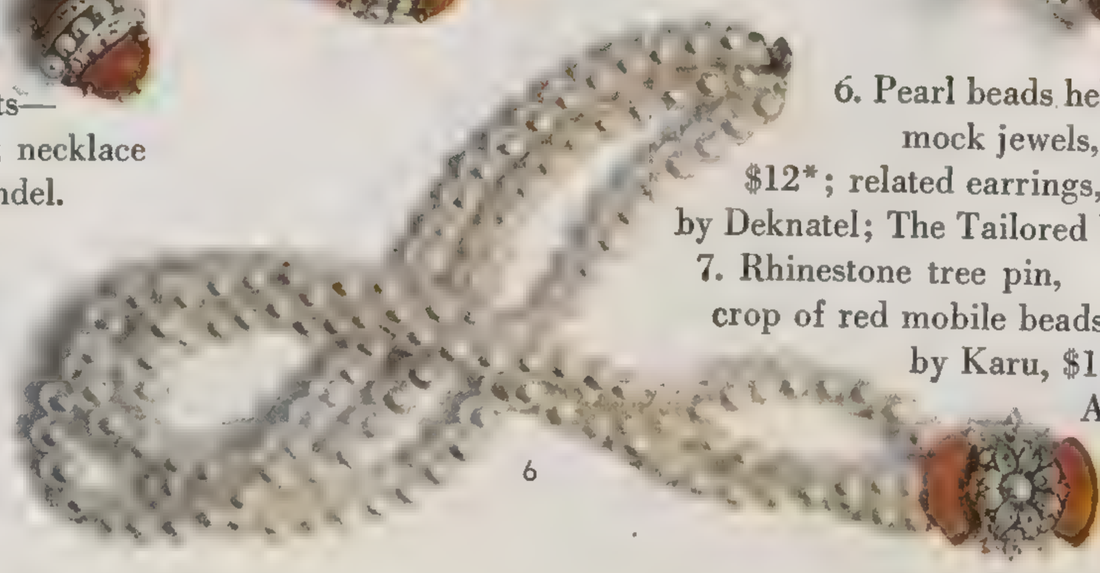
3



7

3. Gold lamé, a jewel in itself, worn with pearl beads of a new, wonderful
whiteness and shine; by Marvella, double strand, $20*;
longer double row, $30*; Lord & Taylor. Lamé scarf, black-
satin-lined, $23. By Echo; Henri Bendel.
4. *Opposite page:* Lode strike: mock pearls, gold-washed nuggets—
for texture, for high lights. Worn as bracelets; necklace, $8*; necklace
with pendant nuggets, $13.50*; by Hobé; both, Henri Bendel.
5. New slant on jewellery: metal folded like paper
into planes and angles; gold-plated cuff bracelets, $6.50* each;
earrings in the same vein, $3.50*; from Art Smith.





6

6. Pearl beads held by
mock jewels,
$12*; related earrings, $6*;
by Deknatel; The Tailored Woman.
7. Rhinestone tree pin,
crop of red mobile beads,
by Karu, $13.50*;
Altman.

*PLUS TAX



1



2

JEWELS FOR SWEATERS



3

RUTLEDGE



They're anybody's sweaters—until. Until you jewel them, your way. Tie a scarf, your way. Waist them, in a way that fits.

1. Five rows of "pearls," spaced pins, and you've marked a neckline. Mock pearl necklace, 72 inches long; by Elgin American, $12.50*, at De Pinna. Gilt bullion pins, sweater news by Bergère, $4*. Peck & Peck.

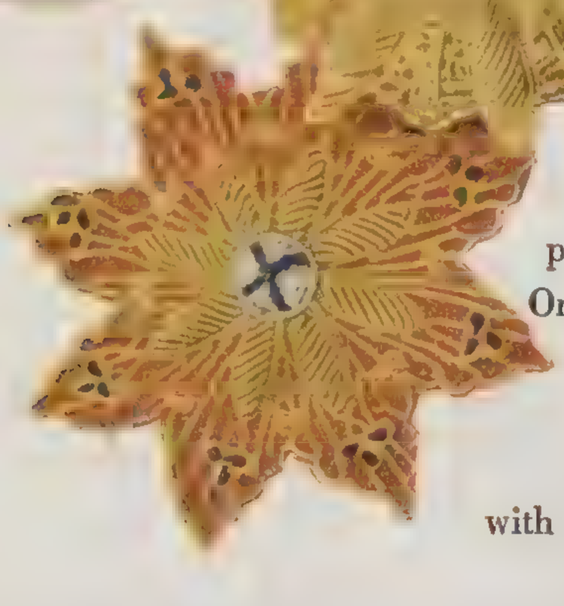
2. Glistening collar, for evening. Actually, four necklaces massed together. Gilt mesh, gilt chains, glittering jewel colours, cabochon stones, altogether, $60*, by Hattie Carnegie at Bonwit Teller.



5



6



3. Jewelled "buttons." Knobby, fake-pearl sunbursts. Two are pins, $35* each. One is part of a two-strand necklace, $60*. And there are elongated, fake-pearl earrings, $20*. All by Miriam Haskell, at Saks Fifth. The sweater is cashmere, with a high, scalloped neckline and a deep V. By Drake America, $21, at Mark Cross.

4. Handkerchief tied to make a pyramid neckline (the crispness of the cotton makes the collar stand). Scarf by Bloch Frères, $3. Saks Fifth. Pineapple pin of fake topazes, by Eisenberg, $27*. Bergdorf Goodman. Chanel's "Glamour Red" lipstick.

5. Pins made like crusty, thick, embroidered emblems, of gold bullion thread; some, further encrusted with crystals. Wear them with sweaters (see opposite); clump them; put them on soft at-home slippers. By Bergère, $4*. Peck & Peck.

6. New laced belt of cowhide, strong enough to cinch a tweedy skirt, this belt, made by Fueller, to order at Abercrombie & Fitch.

7. And new, to waist with gilt and leather; this belt by Schaffer, $5. Bloomingdale's.

*PLUS TAX

7



GLOVE STORY, COLOURED WITH IMPORTANCE



1



2

Here, gloves above and beyond the basic blacks, whites, and beiges: gloves with the luxury of subtle new off-colours; gloves meant to accent important costumes.

1. Palest pink—pigskin. Fragile-looking for a daytime wedding; for dinner velvet. By Fuchs, $15; Bonwit Teller.
2. The colour of rain-silvered lilacs: glacé kidskin gloves to wear as you would a jewel. Entertaining—the button-circled thumbs. By Ireland, $9; Altman.
3. Pale as a biscuit, French doeskin-finished lambskin short gloves, a flick of leather lacing on the back. Wear them with city tweeds. By Kislav, $12.50; Best's.
4. A warm, deep taupe—wonderful with almost any fur!—French velours-finished suède gloves. By André David, $12; Bloomingdale's.
5. Pale-brilliant blue glacé kidskin gloves—softly flared. Consider them for afternoon, with brown velveteen. By Superb, $9; Bonwit Teller.
6. Pale amber gloves of suèded calfskin—a hint of gauntlets about their tops. Crush them under the cuffs of a dark coat. By Roger Faré, $16.50; Saks Fifth.





4

5



6

NEWS ABOUT GLOVES



Here, two pairs of country gloves that might be part of a basic glove wardrobe (read all about it, at right).

Above: Half cotton, half leather—camel colour short gloves with double-woven cotton backs, pigskin palms. By Hansen, $5 at Franklin Simon.

Below: White cotton string short gloves—*at least* one pair per wardrobe. Dawnelle, $2 at Altman.

WHAT kind of glove should I wear with my new city-tweed suit? With my crêpe afternoon dress? With my short white dinner dress? Or my all-black dinner suit? Too many women beg these questions with a cache of white shorties, make a *habit* of what should be a considered detail—can be a real fashion accent. One good any-year basic supply might be white, black, beige (a good ratio, 4:2:2); lengths long, short, medium. One of the best fashion investments you could make this year is a pair of long *black* leather gloves, like the ones shown on page 163. And this year, consider the pleasure of gloves in unbasic, accent colours (for example, the ones shown opposite). These are by no means a frivolous indulgence. Like a pair of alligator shoes or a long string of cultured pearls, a truly beautiful pair of coloured gloves is an accessory of consequence, capable of doing so much for so many costumes that it becomes a high-yield investment.

But colour is not always the difference between "basics" and accents. You might wear black as an accent—see page 126, or, conversely, you might include yellow or the new brown-tinted French grey among your own basics. Even a very precious pale pink pair might be so often worn, so useful for your kind of life that you would come to consider it a basic.

As for length: obvious rule of thumb—the shorter the sleeve, the longer the glove. But this year's sleeves in coats, suits, day dresses, late-day dresses, *and* evening dresses follow no rule of thumb, and may be anything from a pushed-up elbow sleeve in a greatcoat of fleecy wool to a down-to-the-wrist cover-up sleeve in a taffeta dinner dress. So: instead of trying to match length with length, train your eye to the becoming proportion between glove and sleeve; you may notice that a wrist-length white kid glove is very becoming with a very low dinner dress, provided it has some sort of shoulder covering. Still, to our eye, the most becoming glove for a strapless evening dress is the glove that reaches as far *up* on the arm as a décolletage comes *down* on the bosom. One long pair of gloves in a useful colour (sixteen- or eighteen-button length) can crush below a coat sleeve, crush above a long suit sleeve, meet an elbow-length dress sleeve, or crush *below* elbow for an evening dress with camisole shoulder straps. So, again, rule of thumb is not necessarily the rule this year. But if you are too busy (?) to experiment and you want to be conventionally correct, do this: wear a four-button slip-over glove of beige suède with your long-sleeved daytime suit or coat. Wear a glove that can stretch up or crush down to meet your elbow-length coat or dress. (When in doubt, black glacé kid or white doeskin are impeccable choices.) For evening, wear a wrist-length white kid glove with everything—or an up-to-the-shoulder suède or glacé kid glove with your *(Continued on page 189)*





Focus on the earring

This, one new way of helping a costume. No diffusion.
No sparks scattered. This is a key way
Everything staged from two directions:
the wrist, the ear. It's a way of handling day-lights,
lights after dark, and makes this the year for the earring.

1. Pearl. Elegant, baroque pseudo-pearl drops. By Kahn, $15* ; Tailored Woman.

2. Rhinestones. An earring for a short haircut. Almost a muff, it's about all the earring there's space for. Would be enough brilliance for a whole costume. By Coro, $17* ; Bloomingdale's.

3. Gold. Flat, hammered, gold-plated earrings ; a good paragraph in the texture story. By Mosell, $4* ; Saks Fifth.

4. Topaz-coloured. A big sunflower of an earring ; a companion piece to the pin on the preceding page. By Trifari, $15* ; Saks Fifth Avenue.

5. Gold. Roped and tied. Little knotted gold plated button earrings. By Halbé, $5* ; Bergdorf Goodman.

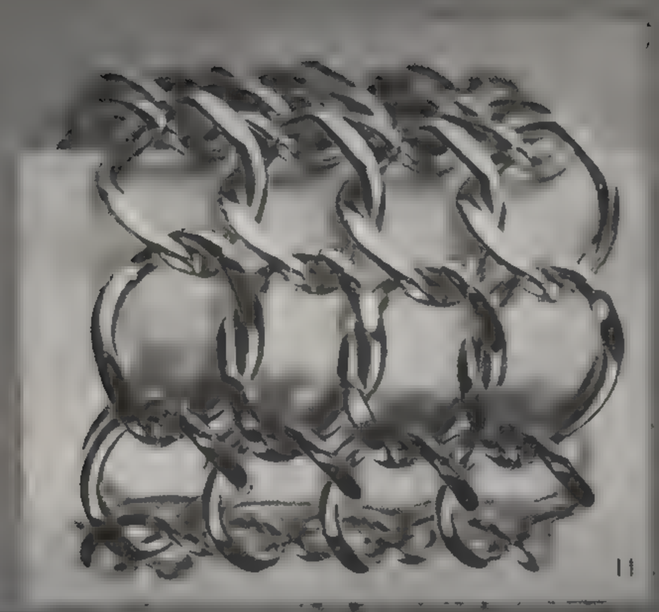
6. Gold. Dangling, gold-plated, horn of plenty, spilling a single pseudo topaz ; curving beneath your ear. By Napier, $12.50* ; Lord & Taylor.

7. Crystal. Framed in gold-plated sterling silver. By Nettie Rosenstein, $25* ; Bonwit Teller.

8. Pearls. Clusters, dipped up in copper nets. Of pseudo pearls, $11* ; Lord & Taylor.

9. Stones like tourmalines. You might have a couple of pairs in different colours ; mix them around. By Steiner, $3* ; Best's.

10. Rhinestones. In diamond shapes, precise, brilliant. By Trifari, $10* ; Altman



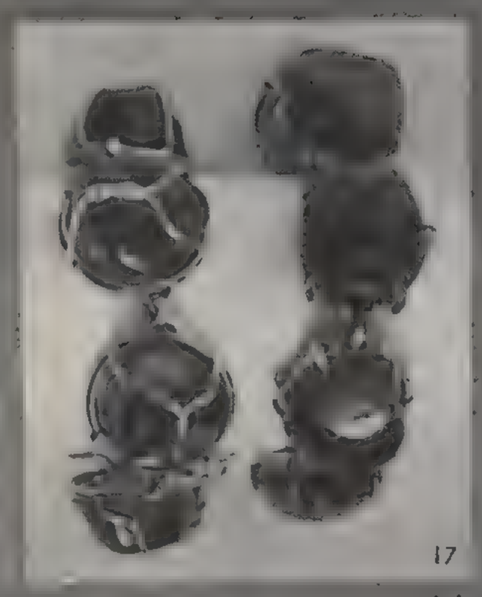
11



12



13



17

Focus on the bracelet

This is the year for bracelets: for wearing them halfway up your arm. And this is the year when you can almost do it with one; see this page.

11. The bracelet, a knitted cuff of gold-plated links. Sketched right, worn with the pink and green rock-candy nuggets (#17). By Monet, $12.50*; Bonwit Teller.

12. A cuff of pony skin to wear with: a long-sleeved cashmere sweater or shirt, in the country; this year, with city tweeds. By Fueller: to order at Abercrombie & Fitch.

13. Strands of tiny, faceted brown beads, as softly draped as cloth. By Dalsheim, $3*: Arnold Constable.

14. Shades of grey, darkest to white. Newest way to wear it: with the beiges. Pseudo pearls with a rhinestone clasp. By Richelieu, $10*: Altman.

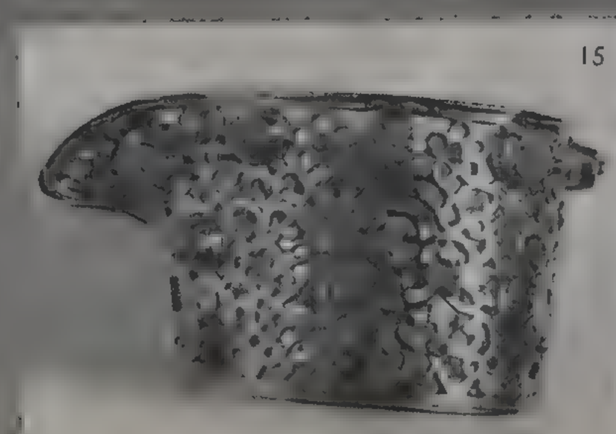
15. A cuff of gold-plated sterling silver filigree, like a cuff of Normandy lace, brilliant with rhinestones. By Nettie Rosenstein, $130*; Saks Fifth.

16. A pointy, lacy gatework of rhinestones. By Bogoff, $15*; Best's.

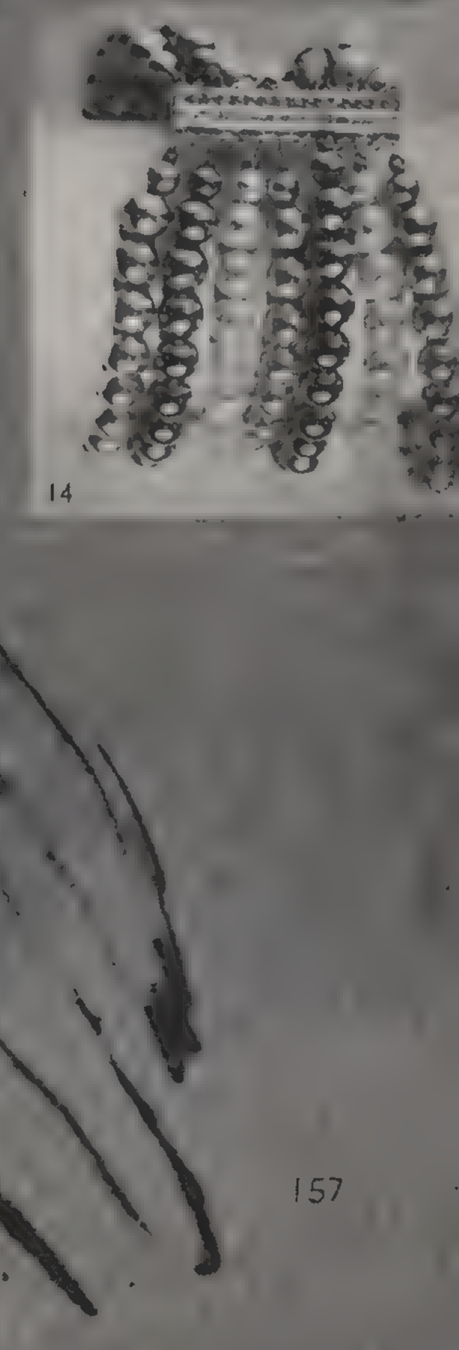
17. Stones like tourmalines: two bracelets, one roughly fenced together, $15*; the other, held with prongs, $12.50*. Both, by Stainer; Best's.



16

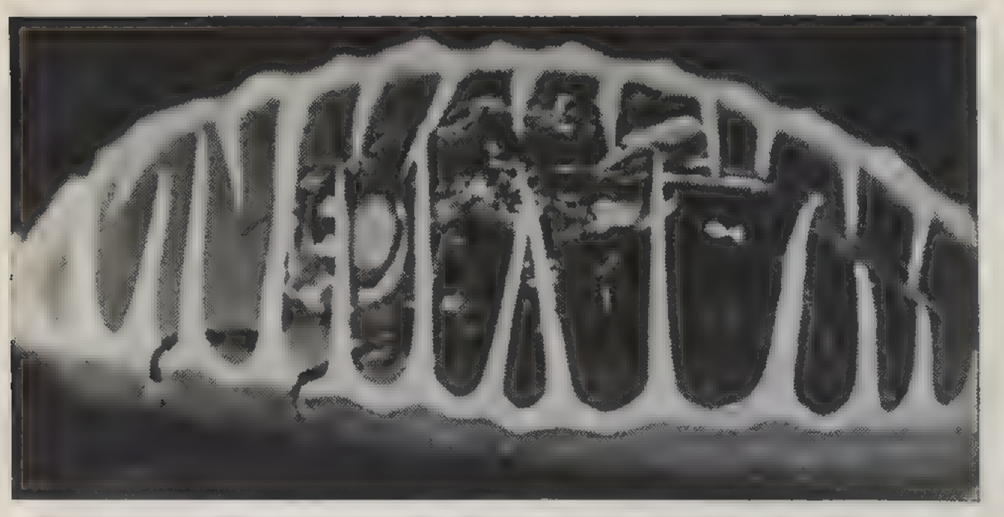


15



14





"Nature's Half Acre," Disney and Nature teamed

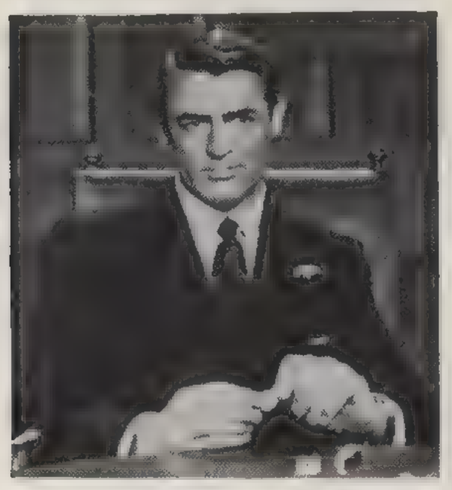
VOGUE'S SPOTLIGHT



"The Wedding Gift," by Gilbert Adrian



"St. Joan," a painting by Ingres



Cary Grant, delicious in "People Will Talk"



Toscanini with Cantelli

Ginger Rogers, *opposite*, stars in the new stage comedy *Love and Let Love*. Her return to Broadway, after making some sixty films, marks the second about-face from her first and famed rôle as a dancer. She shared such great dance films as the carioca-contagious *Flying Down to Rio* with Fred Astaire, then with a decisive flick, switched to straight acting on her own and won the 1940 "Oscar" for *Kitty Foyle*. Now she brings to the stage, without dancing, her dancing gaiety, her sinewy grace. The peach satin dress she wears here is by Ceil Chapman. Copies of the dress, at Bonwit Teller; Garfinckel's; The Dayton Co.

"SCHNOZZOLA: THE STORY OF JIMMY DURANTE" is Gene Fowler's fast and gossipy account, with special emphasis on the whinging Prohibition days of the Durant Club and the Dover Club, when Clayton, Jackson, and Durante were the noisiest, beloved comedians of the big gamblers, of gangsters who checked their pistols with Clayton when they entered the clubs. (Clayton stacked the "frappéed artillery" behind the bartenders in a box of cracked ice.) Some of the best parts of the book are concerned with Durante's father, Bartolomeo, who, when someone asked if he thought his son was funny, replied in Italian, "Let's not get into an argument."

"NATURE'S HALF ACRE," the newest of the Disney nature series, is a brilliant magnification of the costume jewellery colours of a caterpillar, a ball of nectar on a honey-bee's leg, the way a chameleon's eyes swivel like tank turrets, a woodcock's samba, the crescendo of plants budding and flowering.

CARY GRANT in *People Will Talk* has one of those extraordinary charm rôles which he plays better than almost any other movie star; here as Dr. Noah Praetorius he has been surrounded by a subtly wise comedy, with the lesser rôles developed as though they were big ones.

"SAINT JOAN," by Bernard Shaw, the first of the Theatre Guild's fall productions, will have Uta Hagen as the Maid whom Shaw implied could fire man's witch-burning potential in any century. Note: in 1923, Alexander Woollcott asked, "If you had been in Rouen that day are you sure you would not have voted with the Bishop of Beauvais and run with the witch-burning mob to see the torch applied?"

GILBERT ADRIAN, who is famous as a dress designer, has fifteen of his paintings of Africa on exhibition at the Knoedler Galleries; paintings of the veldt, of pythons, zebras, and some of gauntly tall natives in a nightmarish light.

LETTER SPEAKING instead of letter writing is increasing. The amateur disc jockeys, at home or travelling, use any kind of machine, enabling them to talk at length on discs or tape which they mail to their families. When the Douglas Fairbanks' are in England, their children in California send record letters by Sound Scriber. Mrs. Cary Grant puts her letters to her husband on Dictaphone. Winston Churchill does all his letters as he walks up and down two rooms of his house where three or four microphones are hooked up.

GUIDO CANTELLI, the thirty-one-year-old Italian conductor who carries the seal of Toscanini's pleasure, will lead eight of the NBC Symphony concerts this season, spelling the Maestro. Quick-humoured-wispy, he began conducting at five; at twenty-eight, was brought here by Toscanini who likes the Cantelli music, precise, and warmed with drama.

(Continued on next page)

BLUMENFELD



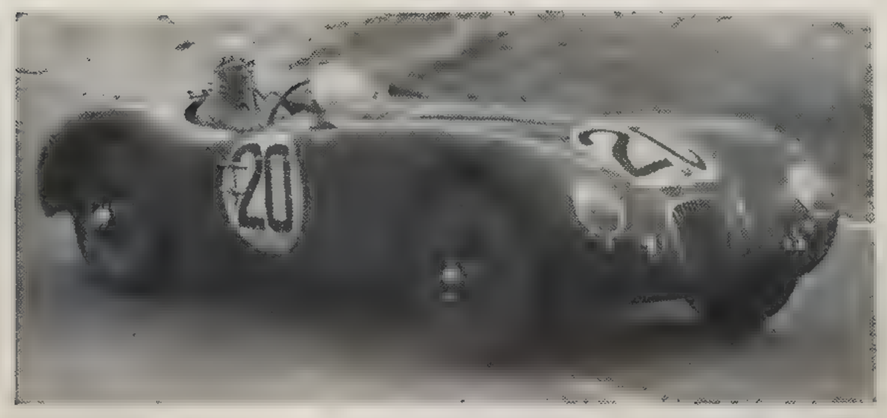
THE NEW YORK HISTORICAL SOCIETY

The Polka from "Life in America"

NORMAN PARKINSON



Olivier and Leigh; British brilliants



The Jaguar

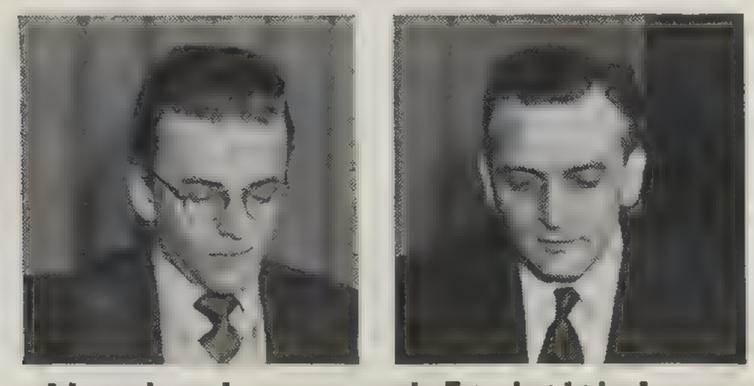


WICKHAM

Elaine Fifield, English ballerina



Bob Elliott and Ray Goulding: for the dotty



Alan Jay Lerner and Frederick Loewe

THE JAGUAR roadster, XK-120C, to be imported soon to this country, is the nineteen-fifties equivalent of the Stutz Bearcat, a beautiful snorter beloved by the rich boys who lived in F. Scott Fitzgerald's stories. (Recently, at Le Mans, the Jaguar, wearing the British Racing Green, won the Twenty-four Hours Endurance Race.)

SIR LAURENCE OLIVIER and VIVIEN LEIGH, in their double exposition of Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra,* which they have been doing in London, will be Gilbert Miller's Christmas present to New York. They will alternate Shakespeare and Shaw, thus covering the vital episodes in the education and loves of the Egyptian queen.

ELAINE FIFIELD, the young Australian star of the Sadler's Wells Theatre Ballet Company, the junior counterpart of the great Sadler's Wells Ballet Company, will be dancing in this country late this month. The theatre company will bring over a new ballet, "Pineapple Poll" (based on Gilbert's Bab Ballad, *A Bumboat Woman's Story,* and Sullivan's music), with Miss Fifield in the comic lead.

BOB and RAY have captured a reasonable sector of the population with their numerous, lazing radio programs on NBC. They prowl from non-sequitur to infinity, changing their voices a dozen times to a dozen characters. Because they like to hit sitting ducks, Bob Elliott and Ray Goulding go after commercials, their most notable a plug for "Bob and Ray's Burglar Kit, containing the floor plans of three of the country's largest banks, together with the names of their most trusted employees who will sing."

ALAN JAY LERNER and FREDERICK LOEWE, who wrote *Brigadoon,* are the collaborators behind the new musical gold comedy, *Paint Your Wagon,* which will open later this month; Lerner, a business-like Harvard man, with a Charles River coolness, wrote the book and lyrics; Loewe, a volatile Viennese, the music.

THE POLKA is one of the innumerable illustrations in Marshall B. Davidson's two-volume *Life In America,* which scans the social forces of the country since 1492. Commenting on dancing in the 1840's, Davidson mentions the "reactionaries who protested against 'the abomination of permitting a man who was neither your lover nor your husband to encircle you with his arms, and slightly press the contour of your waist.'"

Marlon Brando, *opposite,* star, with Vivien Leigh, of the new movie, *A Streetcar Named Desire,* repeats the violence, the mumble, the shouting, the passion, and the shirtless biceps that made his stage performance of "Stanley Kowalski" memorable. An actor of furious directness, Brando seems to draw down a glass window to separate himself from the world which persists in throwing at him the highest critical praise.

JEAN HOWARD







THE BIG BAG IS BACK

The big bag is back—at all hours. Big with a new lightness, flatness, minuteness of detail that doesn't often go with *big*. Here, and on the next two pages, are four bags to the point; all you might need this side of a ballroom.

Above: For evening—any evening: a double envelope, black velvet, jet-embroidered; about as flat as what goes in it. By Surrey, $25*; Henri Bendel. Perhaps your most important gloves: long, black, glacé kidskin; by Wear-Right, $15; The Tailored Woman. Rhinestone tree pin, $31*; Hattie Carnegie.

Opposite page: The big beautiful bag that goes with you all day, every day, in town. Flat, expansible, like a portfolio; black calfskin; by Bienen-Davis, $50*; Best's; I. Magnin. Lawrence Gaines's narrow black wool suit with curling collar, Lord & Taylor. Curled vine pin, by Trifari, $20*; suède gauntlet gloves, by Fira Krasotkin, $35; both at Bergdorf Goodman.

*PLUS TAX

THE BIG BAG IS BACK *cont'd*

The big bag is back—with a new lightness, suppleness; and, in many cases, a new flatness making it as bulkless as a beanpole, going and coming. *Opposite page:* When the new big bag is voluminous, it is also soft, in fine detail. This one, for every country/travel thing, made in Italy for Josef, in rust reverse calf, $65*; Saks Fifth; Harzfeld's. Ocelot cuff bracelet, by Midtown, $19*; Henri Bendel. String gloves by Wear-Right, $2; Lord & Taylor. *Below:* Far bigger than before, an afternoon bag as flat, light, soft as it is big. By Koret in black suède, $60*; Lord & Taylor; Frost Bros. The ring, a clutch of cultured pearls, tiny diamonds; by Imperial Pearls, $395*; black suède belt closed with rhinestones, by Midtown, $35; both, at Bonwit Teller. Pink-lined black glacé capeskin gloves by Alexette, $9; at Bloomingdale's.

*PLUS TAX



HERBERT MATTER



EVENING NEWS—NARROW AND FULL

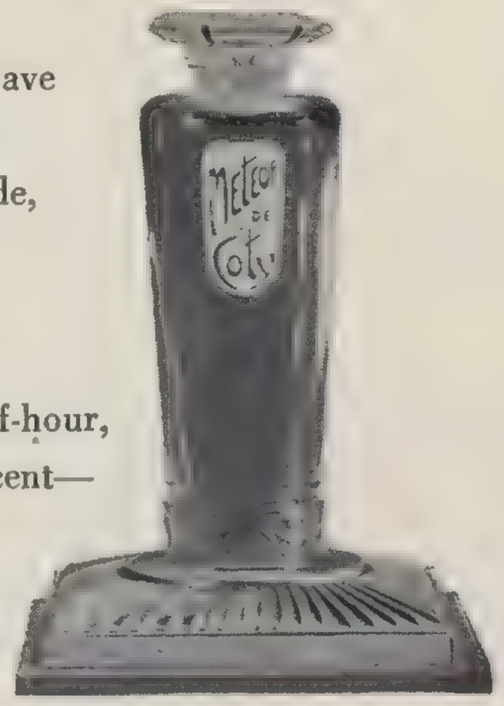
Opposite: A dress with a double skirt—one straight, one a magnificent sweep.
A dress that could be, for years, the pillar of an evening wardrobe.
Over the straight, beaded and embroidered black satin sheath
is swirled a black velvet overskirt. The bodice is velvet too,
with a band of embroidered satin set in,
in the curve of the *décolletage*. Sophie design, to order, Saks Fifth.

PARIS NEWS—SIGNED AND SEALED

Two new perfumes by two French makers—perfumes fresh in the autumn air.
Left, below: Signed Corday, a new perfume called "Toujours Toi."
(If the name sounds familiar, that's because it's supposed to—
"Toujours Moi" is another Corday perfume family name.)
This one is a rose, a rose-over-jasmine—lasting and light,
all in the same drop. The *tutoyer*-ing scent is
made and sealed in Paris; comes in a bottle exactly like that
of "Toujours Moi," but this one is covered
with gold leaf and stoppered with gilt lace on glass.



Right, below: Signed Coty, a new perfume
called "Meteor," a perfume meant to leave
a pretty electrifying trail. It should:
this is a delicious bouquet, made,
approximately, as follows:
An armful of jasmine, a handful of rose,
a tuberose or two. The floral is then fixed with a warm, low
note. You'll find, after you've had it on for about a half-hour,
the fragrance drops a register, and there you have the real scent—
the "Meteor" quality. The whole business,
blended and bottled in Paris.





MRS. EXETER'S IDEAS

"AFTER all," said Mrs. Exeter, denying herself a second buttered scone, "I don't want to look, or dress young—*or* old. I just want to dress well. I keep my eyes open. I look at all the well-dressed women I know—in all age groups, and by now I hope I know what lines and colours and shapes are good for *me*. Not just good. For instance, Mrs. Raymond Ives, whose picture is opposite, has a definite style. Though by no means a contemporary of mine, she *is* a grown woman with a post-débutante daughter. She was once the fashion editor of Vogue, she has a flair and understanding about clothes. (Of course, *her* figure is no problem.) She moves lightly, and there's a natural chic in the way her small, lovely head is set on her shoulders. Her particular specialties (and many an older woman could borrow from her book) are line and an almost pernickety neatness in detail—too many of her (and my) contemporaries confuse softness with wispiness or fussiness. You know, they wear flimsy little scarfs, and in an effort to wear their hair 'softly' around their faces, they end up simply looking messy, and their frilly blouses look somehow limp. Hardness is, of course, impossibly trying, but there is a great distance between neatness and severity—a distance which everyone must establish for herself. I think Mrs. Ives's distance is just right.

"In the September 1 issue of Vogue, Vogue showed the four major silhouettes of this year. Of the four, there are two which I *don't* think especially good for 'us.' One is the tight bodice, full-skirted silhouette, worn over crinolines. Definitely not our dish—except for big evening (and to be chosen and worn with care, then). The other is the bulky jacket with the slim skirt; smart as anything, but only for those of us who are tall and slim, with swanlike neck. The other two silhouettes, the mildly-fitted top and straight *or* mildly full skirt; and the loose, straightish, enveloping coat, are both very much *our* fashion.

"Now, as to colours, this year's colours: all those muted, smoked-over tones that permeated both the New York and Paris collections are *our* colours. It is we who are lending them to the young. In August 1 Vogue, you saw them—the blacked-over grey, the blue with black (one of our best), the black lit with brown (yes, even though there has been a cabal against brown with white hair). All these are distinguished and becoming and right for our looks and our ages. Then, there is the whole *(Continued on following page)*



Ideas Mrs. Exeter likes: the coat's flat cardigan neck, the swoopy cuffs; and the suit's well-proportioned collar and hip flaps. Coat, by Geiger-Zucker, of British wool and alpaca, in sizes 14 to 18; $175. Henri Bendel; Jordan Marsh. Natural mink ascot; beret; to order, Henri Bendel. *Right:* Braid-scrolled black wool gabardine suit, cut in sizes 12½ to 22½. By Morris Isman, $99. At Bonwit Teller. Black velvet sailor, Mr. John.

Opposite: Mrs. Raymond Ives's black wool dress; slim, with skirt fullness. Cut in sizes 16 to 38. By Ruffolo-Mangone, about $125, at Henri Bendel; Wm. H. Block; I. Magnin. Black felt pillbox; short, shiny, Russian broadtail jacket; and (*at right*) black suède bag. All, Henri Bendel.

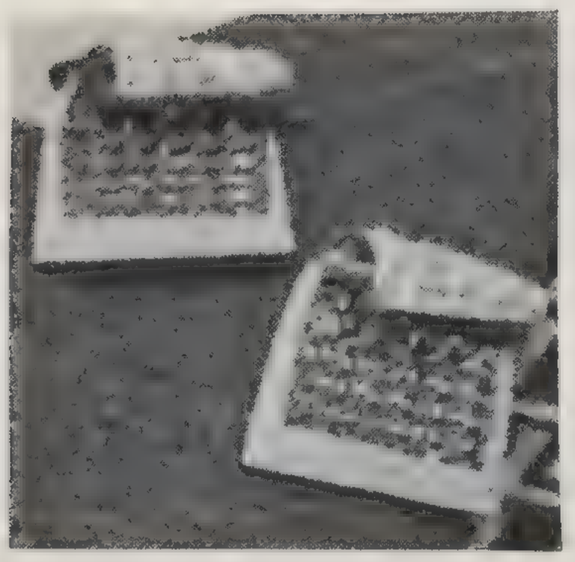




school of new blues, the lovely grey-blue which Dior shows in his collections, the deep, midnight-blue (better for me than black). The silvered-over beige, and the new grey-blonds that, I understand, we'll be seeing in plenty, soon, are surprisingly good for us. There is the whole new family of black-with-grey tweeds and, of course, the violet tones that are so becoming we are almost self-conscious about them.

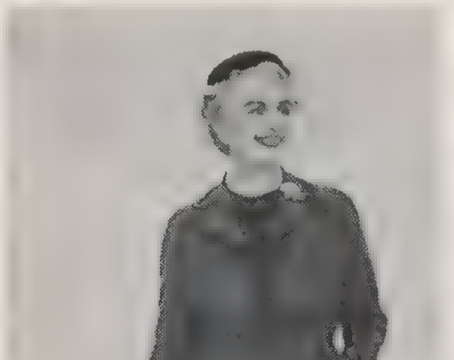
"Cropping up wherever I look now, is the dress-with-jacket fashion. These are useful, useful costumes based on the soft becoming dress, with the jacket worn open over the dress. Nothing better to soften and camouflage lines around the middle, lines that need the rose-tinted glasses. For us, too, the whole new collection of lace dresses for late-day; always with a little bit of sleeve, best with the deep V-neckline, and some sort of misty glossing over of figure-lines in the skirt. As a matter of fact, this sort of dress is worth everything we can put in it; as useful and as long-lived as, for instance, the black Alaska sealskin coat. And *that* charmer is, how glad I am to know, back with us again. I mean to have one and wear it over everything, from luncheon to evening.

"CERTAINLY," said Mrs. Exeter (looking remarkably cheerful about it) "women well up in the fifties have their weaknesses. You can't smile for fifty years, for instance, without getting lines. One of my weaknesses, which I *am* regretful of, is my neck. It's just not the same neck. To my way of thinking, the three-strand necklace was simply made for me; or the bib of pearls, or the idea of a ribbon under my pearls, or the big jewel hitched on. I like scarfs, too, that ride high on both sides of my neck; a soft, grey-blue tulle folded and underlining the neckline of a suit is one of my favourites. A tulle-swathed crown for a slightly-brimmed, shallow-crowned hat is another flatterer (but, of course, not on the same day I wear my tulle scarf). Other little discoveries: a bright, soft pink lipstick and a slightly paler nail polish; coloured earrings (better than gold, for me) and big, too; aquamarine tones or big pearl bubbles are both helpful. The enormous rhinestone ones? Nice for my daughter, not for me. Not that I am against glitter—it's just that too much of it, and unmixed, defeats its own purpose. A mild amount of glitter is good: for example, a jet-embroidered tulle scarf; or a little glittering necklace twisted with pearls; or one big shining pin worn near an *un*-glittering necklace. And although it is not an



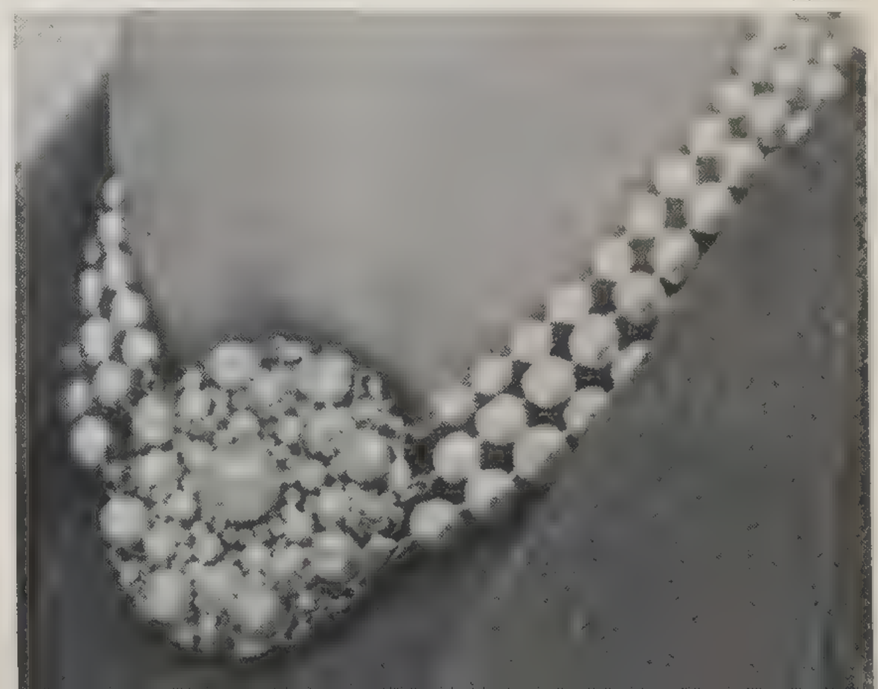
Above: Great big clips, sapphire-ish stones, pavé set. By Marcel Boucher, at Bonwit Teller.
Left: The Well-Broken Line; grey wool jersey dress, white flashed at the top, and a tailored jacket. By Helga, $125. Sizes 10 to 18. Gunther Jaeckel.





Left: Costume with Very Good Features; crêpe topped dress and lined jacket of black and brown French wool, braid-scrolled. Straight lines in sizes 14 to 42. By Le Roi, $135 at Tailored Woman.
Right: (and right again) pseudo-baroque pearls and big sunburst where you like it best. By Miriam Haskell, at Saks Fifth Avenue.

COFFIN



invariable rule, I find, repeatedly, that my really successful costumes are all one-colour, except perhaps for shoes and gloves.

"Another weakness that I share with most of my contemporaries is right in the rib-cage. That's the *real* middle-aged spread (it's not so much our bosoms or hips) that can't always be reclaimed by exercise or posture or intelligent corseting. But there *are* understanding clothes. Boxy jackets, stoles, deep V necklines, big, or straight-falling coats, cardigans worn open; and just plain good cutting, and cleverly broken lines.

"Then I've noticed (for some time, truthfully) that my hands are no longer plump and slender in the right places, and I have developed knuckles. I can hardly get my wedding ring off. Whether it's my activities or just my age, I don't know, but I accept the fact that, these days, my hands give *me* more pleasure to use, than they do others to look at. Still, I try to keep them smooth and pleasant to the touch but I am *very* sparing of bracelets, these days, and lavish with the hand lotion, the cream, the rubber gloves, the gardening mitts. (I was told by my manicurist that washing my hands in cold water instead of hot helped their texture.) And for me, one of my real extravagances, a collection of good gloves.

"Legs, ankles, and feet are apt to hold up remarkably well—better than arms or hands, for some reason. For us, the beautiful shoe, the tapered opera pump in satin or polished calf or inky suède. For us, the glittering buckle, or, if the foot is thin, the broad instep strap. *Not* for us—the platform shoe, the ankle strap, or any ankle lacing. And not for us—well, at any rate not for *me*—the sheer, sheer stocking. My legs are apt to get quite veiny, and sometimes my shin bone looks dreadfully sharp and bumpy.

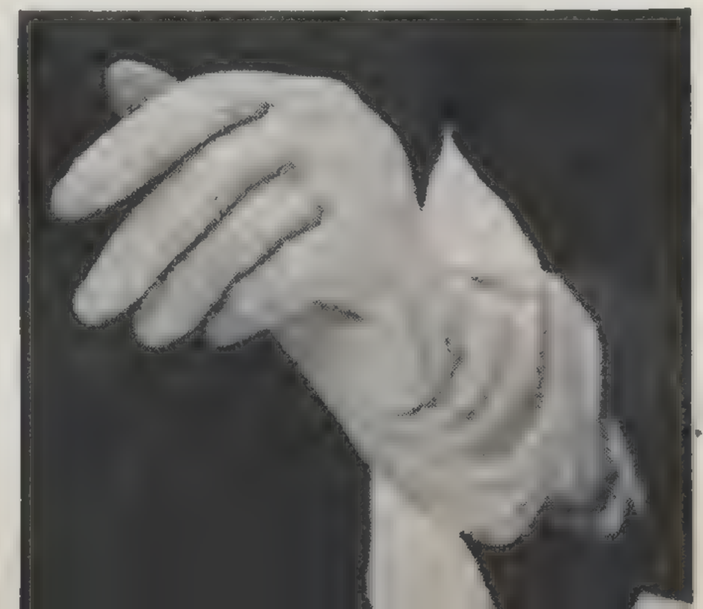
"ONE thing that makes me impatient with some of my friends is an attitude of discouragement, disguised as moral conviction. They deny age the right to be smart or pretty, and, worse, the right to want to *feel* smart or pretty. Lots of us, at my age and a little older, are widows. Lots of us—





Above: Study in good proportions. Mrs. Ives wears a brown wool dress and a jacket of vertically draped slenderness. By Hansen Bang, in sizes 18 to 38. $195. Adds for balance a huge lynx muff, a scalloped beret, suède gloves (*below*). All, Henri Bendel.

Left: Dress and jacket of beige wool, cut in sizes 16 to 40, by Ed Gerrick, $185 at De Pinna. Angled felt and grosgrain pillbox, Lilly Daché. Black Lenox bag, Saks Fifth Avenue.





in fact most of us—are not likely to marry again. But do we dress prettily *only* to catch husbands? I'd hate to think so. The day I cease to be attracted or charmed by a perfectly shaped suit, a brilliantly becoming brim, or a colour that does something for my skin and my eyes—the day I really don't care how I look, I shall feel that I have ceased to be a woman. It has never seemed sensible to me to assume that femininity exists only by courtesy of men, so to speak. . . .

"Sometimes," said Mrs. Exeter, smiling, "I feel as if I were pushing through an open door . . . championing a cause already won. For only those of us who are older women today can fully realize that our good-looks-expectancy has increased right along with our life-expectancy. And you know how the insurance companies feel about *that*."

Left: The well established line in a cocktail or dinner suit of firm rayon taffeta, blue chenille dotted. Soft roll of collar, shaped waist. By Ed Gerrick, $155. Sizes 16½ to 22½. At Bloomingdale's. Jet-spiked velvet hat (widened to flatter) with bows. At Mr. John. *Below:* Don't-dress-dress of satin rep (again, shimmer without shine). The material is firm, but soft at the neckline. By Matthew Kadetsky; cut in sizes 14½ to 24½; 16 to 44. $95. At Altman. *Below, right:* Black Alaska sealskin, a coat of many pluses, a close shoulder, moderate fullness, a neat small collar, to wear over evening dresses, or wool *or* tweeds. Side hat, of French velvet, sprinkled with brilliants. Dress of black Onondaga rayon crepe with a side panel, side chou, of black silk taffeta. By Taylor Importing, in sizes 16 to 38. $125. Everything, from Bergdorf Goodman.











Above right: Mrs. Ives wearing a dinner costume
that Mrs. Exeter could (and thinks maybe she will...)
wear too. Navy-blue satin twill, which shimmers
but doesn't shine, slenderly cut from camisole
top to slender skirt, to short, close jacket—
that Mrs. Exeter will *always* wear open. By Norbert Jay,
of Elgin rayon satin twill, $155; Saks Fifth.

Above: Mrs. Exeter likes a suit with a shape of
its own—that doesn't rely entirely on hers...
This one, firm black silk faille, cuffs and gilet of
jet-embroidered turquoise faille.
By Fira Benenson, $285; at Lord & Taylor.

Right: Mrs. Ives's own favourite velvet bow
(which her daughter could wear, and so could Mrs. Exeter)
which she anchors just south of the crown of her head.
The degree—everything. An inch up or down,
and Mrs. Exeter rules herself out as a candidate.

PHOTOGRAPHS BY COFFIN.
IN THE BACKGROUND, A MOBILE BY ALEXANDER CALDER.
FROM THE BUCHHOLZ GALLERY.





MRS. EXETER'S IDEAS *continued*

"Most of my evenings are little ones. Bridge, theatre. Often the men don't change. For such, the dress on the left: covered arms, a soft, sideways neckline, and a big pouf that whittles me down." By Norbert Jay, in pale blue taffeta; sizes 10 to 38. $125. Altman; Famous-Barr. "Lace, of course . . . and always. I like it in navy blue, and I *appreciate* the depth of collar, the flat front." By Taylor Importing; sizes 18 to 38. $210. Henri Bendel; Neiman-Marcus.

"But the dress I love best—along with every other woman I know—is a big evening dress, that goes all out to flatter me. For big evenings, I do like a full skirt.
Very full and to the floor, and I like the *look* of a deep *décolletage*—that isn't quite—and my upper arms covered. And I always feel more 'shapely' in stiff, self-supporting materials." By Edmark of rayon barathea; sizes 10 to 40. $155. Lord & Taylor; Hudson's.

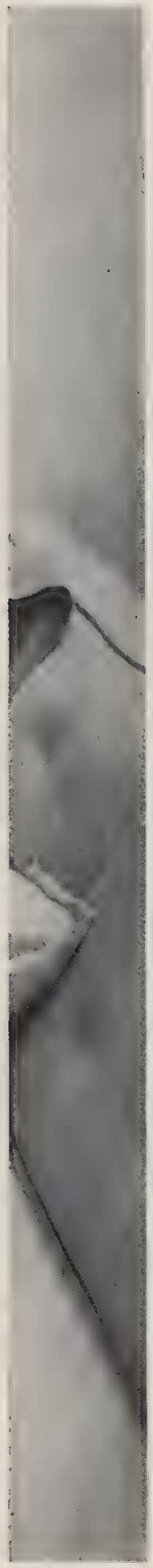




FRANCES MCLAUGHLIN

ALL-DAY GREY







3



4



5



6

Shades of grey from greyer than black, to slightly greyer than white: little covered dresses, softly gathered. Greys to wear with a shock of colour somewhere. Dresses to wear with: a fitted coat; a little fur; a small hat. To wear wherever you *might* wear a suit, on a day when you'd *rather* wear a dress.

1. Short-sleeved dress of grey Milliken wool and rayon. The collar on the inside, and sweater-sleeves of black Heller wool jersey. By Penart, $35. Pin, earrings, all Lord & Taylor. Dress, also Strawbridge & Clothier; Hudson's. Baum marten furs by Revillon Frères. Hat by Braagaard.

2. Dress of Oxford grey rayon faille with bone buttons, easy-fitting shoulders, bodice, skirt, $40; Lord & Taylor. The gold felt beret, by Braagaard.

3. Dress of grey Heller worsted jersey; collar and cuffs overlaid with a surprise of white satin. By Ben Barrack, $50; from Saks Fifth Avenue.

4. Of sheerest, softest grey wool jersey, this is a dress that will be around long after five o'clock. By Joset Walker, $60; Best's. Tricorne, by Mr. John.

5. Fitted waist; gathered skirt and bodice; the collar faced in black velvet. Dress of tweedy-looking Heller worsted jersey, $50; Gunther Jaeckel.

6. Dark grey wool jersey dress. The collar, the closing, the buttons of black braid. We added, as you might, the leopard hat, ascot, patent leather belt. By Leonard Arkin, $50; Bendel's Young-Timers.

All pictures, on both pages, were photographed in the showrooms of Harvey Probber, Inc.

SECOND-LOOK VOGUE PATTERNS

These are second-look patterns. Not that you can't see at first glance the news of the straight, unflared coat Vogue has talked about, the news of the familiar slim suit freshly eased and curved. But under these headlines, at your second-look, is the fine-print excellence of patterns made to fit, to endure (in fashion as in fact), to deserve the best fabrics and tailoring. *Opposite page:* The newest unfitted coat—bulkless, straight as a column, full enough to enclose a suit. This one has a high, cardigan neckband (you might sometimes elaborate it with fur removables), kimono sleeves flowing from rounded shoulders, an easy manner that might make it your favourite go-everywhere coat. Pattern S-4252, made of imported British Sheilana woollen in a brown and black tweed. Hat and bag by John Frederics. Other views on page 188. *Above:* A suit so well shaped it seems at first to have no shape but yours. Yet there's thoughtful design in the natural shoulders, the in-curved waist, the out-curved hips (interfaced with hair canvas). The slim skirt walks easily, thanks to a low back pleat. Pattern 634, here in British woollen. Bag and neckpiece, Furbelows; hat, John Frederics; Trifari pin.





FRANCES MCLAUGHLIN

IN FOR THE EVENING





Is anybody at home? The answer is (according to some TV-sets-surveys) about twice as many people as last year. Some 13,093,000 aerials are operating, and keeping some people at home, in clothes like these:

Red, with stripes (left). Scarlet rayon velvet bodice, wrapped across; with a black and white rayon taffeta skirt. By Dorian. $35. Altman; Wanamaker's, Phila.; J. W. Robinson.

Pink with grey (above). More than twice pretty, pink and grey. A silk taffeta bodice, a silk Shantung skirt. The whole thing wraps, and is touched with black velvet. Designed by Dessès for Raymodes, about $135. At Bonwit Teller; J. P. Allen.



Grey with brown lace (left). Silvery-grey Burlington rayon slipper satin, with a delicate idea: brown Chantilly lace, in a band, around the skirt. Long sleeves, well-cut bodice.

A hostess dress, really. By "Perfect." $105. From Bergdorf Goodman; Bonwit Teller, Phila.

Taupe with stripes (right). Taupe Crompton velveteen and—from collar to hem—a fold of striped rayon taffeta.

By Brigance, for Tula.

$95. Lord & Taylor.

Dayton

FOCUS ON THE PIN

Because when the pin is a rocket of sparks, a shower of colour, a softly lit row of pearls, a pin can be the one light of the costume. Photographed here on reversible ascots. *Ascot above:* Caramel and black wool tweed, one side. Caramel wool, the other, $15. *Ascot below:* Taupe velvet and black silk rep, $13; both Hattie Carnegie.

1. Fir cone of carnelian- and topaz-coloured stones. By Kramer, $20*; De Pinna.

2. Rhinestone star tipped with pseudo sapphires. By Halbé, 35*; Saks Fifth Avenue.

3. A set of double-end pearls, for a lapel, in gun metal, brown, and beige. By Richelieu, $3*; Best's.

4. For furs, a topaz-coloured flower. By Trifari, $10*; Henri Bendel.

5. Enough of a pin to wear with no other jewels at all, a rhinestone daisy. By Ledo, $21*; Bergdorf Goodman.

6. Delicate flowering branch of rhinestones. By Marvella, $40*; Lord & Taylor.

7. Spark-spraying star of rhinestones. By De Rosa, $25*; Saks Fifth Avenue.

8. Rhinestone fireworks. By Eisenberg, $32*; Henri Bendel.

9. A scroll paved with sapphire-coloured stones, pretty in pairs. By Marcel Boucher, $25*; Bonwit Teller.

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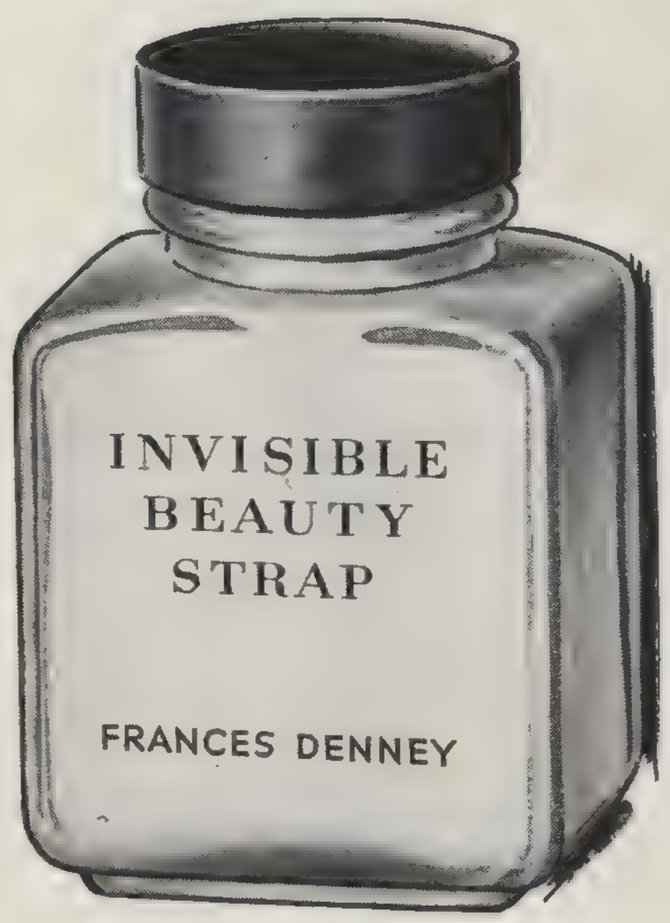
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$5*



TEXTURE TINT...

the glamour foundation that covers the face all day with a flattering veil of color—no touch-up needed. A full year's supply $5*





LIPOID LIPSTICK...

the beauty lipstick to make lips luscious, line-free, young looking—in fashion-right shades including "Night Club," new fall color. $2*

*plus tax

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So frightened and pathetic—holding a piece of a doll

This is Elena. Her father was killed in an air raid. Her mother, returning ill and broken from a prison camp in Germany, has not worked since 1945. With her own tired hands, and with old pieces of wood and tin, Elena's mother put together a pitiful shack. You can imagine how bitter cold it is in winter. Last year, Elena, trying to warm herself at their brazier went too close and fell in, painfully carbonizing her little left hand. Her mother writes: "She cried so very much that I promised myself that for the coming year my child would have warm clothes and a doll. Where can I find such things for my little one? How can I protect her and help her?"

The war still goes on for Elena and such children. Your help can mean love and security and finally rehabilitation. The Plan is dedicated to Peace in a world where our children will have to live with these children . . . we need your help to help them!

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will immediately be sent the case history and picture of "your" child upon receipt of application with initial payment. Your relationship with "your" child is on a most personal level . . . we do no mass relief. Each child, treated as an individual, receives food, clothing, shelter, education and medical care according to his/her needs.

"Your" child is told that you are his/her Foster Parent, and correspondence through our office is encouraged. At once the child is touched by love and thus a sense of belonging is created.

The Plan is a non-political, non-profit, non-sectarian, independent relief organization, helping children in Greece, France, Belgium, Italy, Holland and England and is registered under #VFA019 with the Advisory Committee on Voluntary Foreign Aid of the Department of State.

Funds are needed desperately for plastic surgery, artificial limbs, artificial eyes, that the children who have suffered so cruelly may have the necessary aids to give them some comfort, hope and love. Your help is not only vital to a child struggling for life itself—but also toward world understanding and friendship. Your help can mean—and do—so much. Won't you share with one of them, please?

Contributions Deductible From Income Tax.

Foster Parents' Plan For War Children, Inc.
55 W. 42nd Street, New York 18, N. Y.

Partial List of Sponsors and Foster Parents

Nancy Craig, Mary Pickford, Mrs. William Paley, Mr. and Mrs. Fredric March, Helen Hayes, Edward R. Murrow, Larry LeSueur, Ned Calmer, Joan Bennett.

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55 W. 42nd St., New York 18, N. Y. In Canada: P. O. Box 65, Station B, Montreal, Que.

A. I wish to become a Foster Parent of a War Child for one year. If possible, sex.....
I will pay $15. a month for one year ($180). Payment will be made monthly ( ), quarterly ( ), yearly ( ). I enclose herewith my first payment $.....
B. I cannot "adopt" a child, but I would like to help a child by contributing $.....

Name.....

Address.....

City ..... Zone .. .. .. State . .. . Date.....

Contributions are deductible from Income Tax

BASEBALL SHENANIGANS—1951

(Continued from page 137)

case contained only a ham sandwich.

Brooklyn, however, preserved a cathedral dignity by comparison with St. Louis. In midsummer, that fortunate city inherited Mr. Bill Veeck. Mr. Veeck, son of a newspaperman who forsook journalism to operate the Chicago Cubs, first burst upon the baseball consciousness when, as president of Milwaukee's minor league club before World War II, he startled and entertained the customers with some of the dizziest japes ever perpetrated outside an Olsen and Johnson show. He is a generous young man and it pleased him to give away things, like a door prize of thirteen stepladders which the lucky winner was expected to hold cradled in his arms throughout the ball game.

Seeking a broader field for his talents, Bill Veeck moved to Cleveland, steamed up business there beyond anything the city had known, and sold out profitably after his Indians won their first pennant and World Series in twenty-eight years.

Only once in the American League's half-century have the Browns won a pennant. In only two or three seasons have they had a team good enough to attract as many spectators as Humphrey Bogart customarily draws for a fight in the Stork Club. To young Bill Veeck, no prospect could be more inviting than the chance to operate this moribund franchise in competition with the St. Louis Cardinals, who have done all the winning and all the business in town for a quarter of a century.

The demon promoter's first move in St. Louis was to pin an orchid, free, on every female who entered the gate. Each gentleman was offered his choice of beverage, beer or soda pop, also free. For small boys, white rubber balls were provided, creating interesting problems for outfielders when 6,000 balls were flung from the stands as a batter lifted a fly ball.

Fred Saigh, owner of the Cardinals, was provoked into running paid advertisements that declared, in fairly pointed prose, that the Cardinals had not in the past and would not in the future attempt to draw patronage by offering anything except winning baseball and refined entertainment. At this point the Cardinals, who are almost always good enough to be a factor in the National League race, were not exactly taking their league apart, and Mr. Veeck made a characteristic response.

In a letter to the director of St. Louis' Community Chest drive, he suggested that inasmuch as neither team stood a chance of playing in the World Series, they could serve the community by playing a series for the city championship with receipts going to the fund.

This put it up to Mr. Saigh, who commented with some acerbity upon the ethics of a baseball man who would issue such a challenge through a third party without consulting his fellow owner. He had not given up and would not give up, Mr. Saigh insisted, on the pennant prospects of the Cardinals. And in any event, a series with the Browns couldn't possibly net more than $20,000; therefore, instead of playing, the club owners could serve the same end by donating $10,000 apiece to the Community Chest.

"That is," Mr. Saigh added in effect, "unless Mr. Veeck is just running a bluff to get publicity for himself and his team."

Naturally, Mr. Veeck bounced right in with the $10,000, and now it was up to the Cardinals' owner to match the figure. Still and all, Mr. Veeck couldn't resist remarking, it spoke ill for the quality of a big league team when its owner didn't believe a good series could make more than a paltry $20,000.

On Sunday, August 19, Mr. Veeck came up with another dodge. The fiftieth anniversaries of the American League and a St. Louis brewery coincided with a double-header between the Browns and the Detroit Tigers. The Browns's biggest crowd of the season, 18,396, went out to see how Mr. Veeck would honour the occasion.

Bombs burst in the skies. Two bands—one of them composed of St. Louis players—sent decibels spinning through the sweltering summer air. Acrobats whirled skyward from a trampolin at second base. St. Louis base runners took their signals from a clowning contortionist—signed to a formal baseball contract so that he might wear a uniform and work at first base—who flashed instructions while standing on his hands in the coach's box. At third base, a juggler tossed crockery aloft.

St. Louis lost the first game. When the second was about to begin, a seven-foot birthday cake was delivered to home plate. Out of it popped a midget three feet seven inches tall, in baseball uniform. When he stepped up as a pinch-batter for the Browns' lead-off man in the first inning, the umpires, Ed Hurley and Art Passarella, rushed in to forbid the sacrilege.

Manager Taylor blandly produced an official contract employing Eddie Gaedel, twenty-six years old, weighing 50⅛ pounds, as a qualified, salaried professional on a major league team. There is no rule in baseball which discriminates against players less than four feet tall, or more than nine. The umpires surrendered.

When Bill Veeck was a kid in school, James Thurber dreamed up this situation. Thurber wrote a story, "You Could Look It Up," wherein a midget employed by a big league team made his first and only appearance as a pinch-batter in Sportsman's Park, St. Louis.

It was the ninth inning with two out and the bases filled and the runner on third represented the tying run. If Thurber's midget walked, he would force in a run and square the match.

The man doesn't live who can throw three out of seven pitches through a midget's strike zone, in the

(Continued on page 188)

Amazing New Powder Bleach Safely Bleaches Nylon, Rayon!



"ALMOST UNBELIEVABLE!" . . . that's how 'snowy' bleach impressed this lovely young bride. She just couldn't imagine using a bleach on her net-trimmed nylon slip. But 'snowy' bleach is completely different. It's so gentle. After just three washings with 'snowy,' all the yellow disappeared and her slip was white and sparkling as new. You too will like 'snowy' the safe powder bleach.

'snowy' Bleach Gently Whitens Dingy Gray Slips, Blouses, Bras, Lingerie

The miracle women have waited for all these years is here! A revolutionary new kind of bleach in powder form that is completely safe for nylon, rayon, silks, woolens—fabrics women could never bleach before.

New! Gentle! 'snowy' bleach is brought to you by the Gold Seal Co., (makers of famous 'GLASS WAX'). Remarkable 'snowy' bleach safely whitens and brightens even sheerest lingerie. Grateful women for the first time in history now trust their finest washable fabrics to this wonderful powder bleach discovery... marvel at how safely it acts to banish that dingy gray or yellowed look.



Mrs. Olga Kaar

As Mrs. Olga Kaar says, "I'm never embarrassed any more about dingy gray showing on my slips." No more soiled look at the hem. No more half moon under-arm stains on bras. 'snowy' bleach ends fear of dingy undies—assures complete feminine daintiness!

You Can Trust Even Baby's Things to 'snowy'

A gentle bleach that's safe as safe can be for precious baby things has completely won the confidence of today's careful mothers. So gently, so tenderly does 'snowy' bleach treat baby diapers, knits, fine lawn dresses and embroideries.



Mothers, Attention! The Gold Seal Company, makers of 'snowy', assures you 'snowy' bleach leaves sweaters and blankets softer and fluffier. Harmless and non-irritating to baby's delicate skin.

'snowy' is the first powder bleach to be accepted by the American Medical Association for advertising in AMA publications.

Safely Bleaches Sweaters, Woolens, Even Silks, Satins!

Never before possible! Women never dreamed of bleaching such things as wool sweaters, blankets or silk and satin garments—until 'snowy' bleach came along.

Now—as Mrs. H. Carlson reports, "I've never had a qualm about trusting my best wool sweaters to 'snowy.' They come out soft and fluffy every time. And even my silk things have stayed as soft and lustrous as new."

At Last a Bleach That Smells GOOD— 'snowy' is Pleasant News to Your Nose!

There's good news in the air! That wonderful new powdered bleach for nylon and rayon, 'snowy' bleach, has a pleasant fragrance, too. It smells mild, fresh and clean as the out-of-doors.

Enthusiastic young housewife, Marie Tate, reveals: "I've simply fallen in love with 'snowy' bleach. It gets my underthings white as can be—and it's so easy to use a powder bleach and one that smells so nice. I just dip my lingerie in the washbowl and add a little 'snowy' as I wash. It all comes out so white and smells so fresh. I never saw anything like it."

Delighted career girl, Doris McLeod, observes: "That's so important when you do your lingerie and things indoors—they don't get out in the sun. But now with 'snowy' bleach, they still have that clean, outdoor fragrance."

Women everywhere are thrilled by this added miracle of 'snowy' bleach. What a wonderful thing to feel sure your dainty nylon or rayon underthings are always clean and sweet-smelling—delightfully fresh with 'snowy' powder bleach.



Doris McLeod

Brightens Tub-fast Colors, Too

Another first for 'snowy' bleach! So gentle, so safe is this amazing new powder bleach, you can actually use 'snowy' bleach to clear and brighten your pink, blue, peach—all your dainty tub-fast colored washables. 'snowy' won't harm even the most delicate tub-fast pastels or prints. And how you'll love the way it helps to make dulled, cloudy colors clear and fresh once more.

'snowy' Costs Only Pennies per Wash

Just think! This safe bleaching care for your finest lingerie costs only a penny or two with each laundering. 'snowy' bleach softens water — saves soap besides.



Goldie Says:

SO EASY TO USE - IN THE HANDY POUR SPOUT BOX

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GOLD SEAL'S SAFE BLEACH 'snowy'

The Powdered Bleach with the Pleasant Odor



Bottled and packaged in France

BASEBALL SHENANIGANS—1951

(Continued from page 186)

infinitesimal space between shoulders and knees. Thurber's midget stood erect and took three balls. Then the pitcher tossed in a slow one, underhand, and as it drifted through the strike zone, fat and inviting, the midget yielded to temptation. He swung, grounded out, and the game was over.

That was fiction in the grand Thurber manner. When the dream came true a generation later, Veeck's midget stood in a crouch and got a base on balls. He was replaced by a pinch-runner; the Browns filled the bases in that inning but failed to score. St. Louis lost the second game as well as the first. Nevertheless, as long as baseball records are kept they must preserve the name of Eddie Gaedel and the number he wore on his uniform—⅛.

It is understandably difficult to recall them now, but there were diverting incidents this summer which were not sired by Bill Veeck. In Comiskey Field the White Sox attempted to speed up games by providing jeeps to haul relief pitchers from the bull pen to the mound, but Casey Stengel forbade his champions to ride in anything cheaper than Cadillacs. Next time the Yankees got to town there was a Cadillac waiting in the bull pen. Casey's starting pitchers required no relief. The limousine went unused.

In Washington, a Congressional subcommittee investigated baseball for illegal monopolistic practices. Seeking to avoid publicity, the Congressmen called as their first witness that noted authority on corporation law, Tyrus Raymond Cobb.

In New York, Paul Richards screamed in fury over the "incompetence" of umpires who called off a game because of a cloudburst that almost drowned the players. The contest ended before completion of an inning in which the White Sox had come from behind to take a lead. Under the rules, the score reverted to the last completed inning and the Yankees won. In the circumstances, Richards was unable to believe that a drop of rain had fallen.

In Philadelphia a couple of weeks later, the Yankees lost a game in almost identical circumstances. This time it was New York that came from behind in the unfinished inning, and the runs were wiped off the board when the game was called in observance of Pennsylvania's Sunday curfew law. The Yankees moaned, but conceded that the umpires were intellectuals who knew the time of day.

Two managers and one baseball commissioner—Frank Frisch of the Chicago Cubs, Billy Southworth of the Boston Braves, and Happy Chandler of Versailles, Ky.—resigned during the summer, Commissioner Chandler by request of his employers.

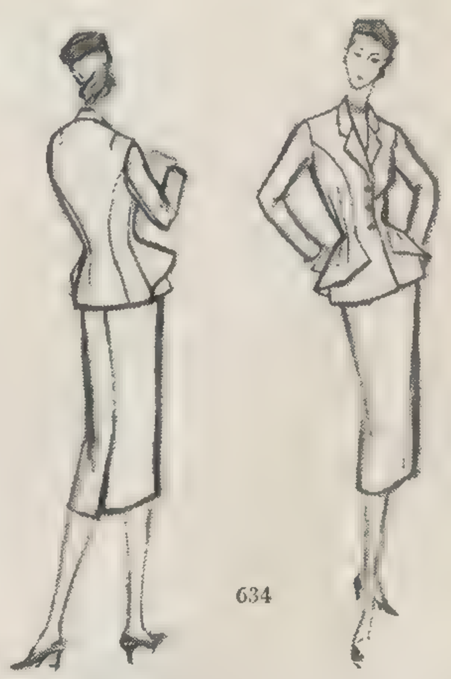
Nothing else startling came to pass. The Boston Braves, losing money, distributed a questionnaire asking fans what could be done to stimulate interest. They should, of course, have asked Bill Veeck.

VOGUE PATTERNS

(*Other views of Patterns on pages 178-179*)



Left: Pattern No. S-4252. Small (28-30), medium (32-34), large (36-38). For medium: 3⅝ yds. of 54" fabric with nap; 3½ yds. 54" without nap. $1.



Right: Suit, Pattern No. 634. Sizes 12 to 20 (30-38). For size 16: 3¼ yds. 54" fabric with nap; 3⅛ yds. of 54" fabric without nap. The price, $2.50.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

NEWS ABOUT GLOVES

(Continued from page 155)

completely décolleté "real" evening things. No mistakes here.

Now, how should you care for gloves? Most gloves are guaranteed to wash. (Washability in leather gloves is a matter of tannage—and tannage varies with every maker.) When in doubt, ask the saleswoman; ask her, also, whether the shop will back up the glovemaker's guarantee. Then, if there's still any doubt, have the gloves dry-cleaned. But a glove specifically designed to be washed should be washed. The naphtha-process of dry cleaning will remove a part of the glove's washability. Once dry-cleaned, a glove can *never* be washed again.

Mild soap and water are still the best way to get a washable glove clean. Generally speaking a detergent (unless it is especially formulated for washing leather) will remove the oil from the glove's skin.

Glovemakers say that leather gloves should be shooshed through soapy water; not washed on hands unless the gloves are pigskin. The rinsing question varies: one soapy rinse water should do. Then: squeeze out the water from the glove, in a bath towel. Then: roll the glove as you would roll a jewel roll, in another towel. Then: dry the glove flat. Do not hang it; do not mould it on a plastic form. (You could, however, put it on a towel, over the curve of a bath tub.)

When the glove is *almost* dry, draw it gently onto the hand (if the glove *has* dried, sprinkle it with a little water). Work the fingers a little. Smooth the area over the palm, and over the back of the hand. There's a reason for this: in a glove factory this is how the glove is given its final shape. It is put on a steam-heated hand, and a glove-worker strokes the glove into shape with his own hand. Body heat benefits leather—just as it does pearls.

We've been speaking of leather—the same general outline applies to cotton. But whether a glove is of leather or of cotton, do not be afraid that it will eventually wash away. Frequent washing will not hurt gloves; penetrating dirt will. A well-washed leather glove should last for years.

Another thing influencing the life-span of a pair of gloves is proper fit. But what about this fitting business—how, really, can one know one's size? Again, ask the saleswoman. Glove size is measured *around* the knuckle area; 6½ inches around means a size 6½. But if the fingers are extraordinarily long, or if the finger nails are extraordinarily long, an experienced saleswoman knows what allowances to make, and what glove size *you* wear.

Pierre Edmond

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BY Exquisite Form

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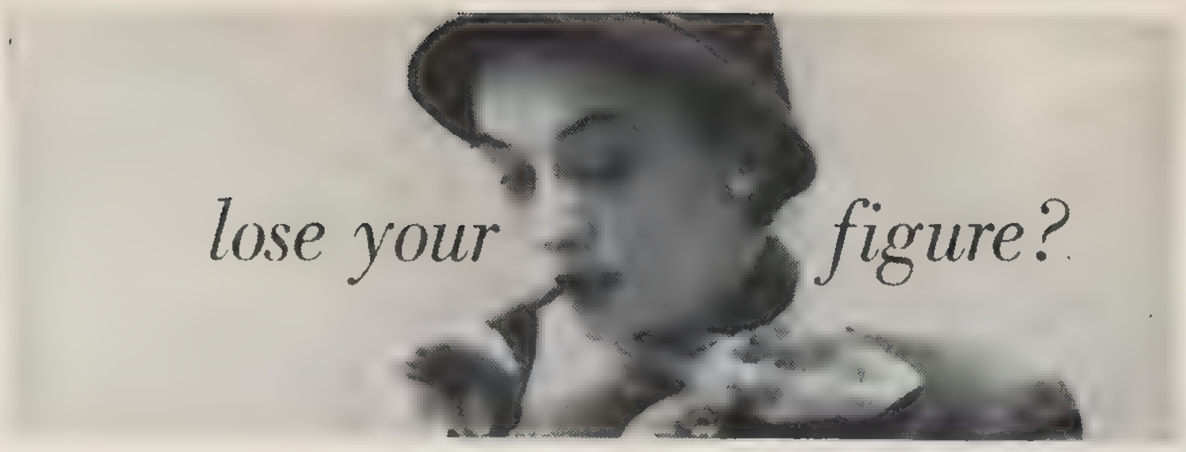
. . . . . the plunge STAYS in place with this little LYRE-WIRE . . . . .



STYLE 805 — Rayon Satin with lace frame
Also available in Broadcloth and Nylon.

A cup — 32 to 36
B cup — 32 to 38
C cup — 32 to 40
White, pink, black 300

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DISCOVERIES IN BEAUTY

Above: For trimming your hair at home, Thinsors combine thinning blades with cutting points. A ruler on the outside lets you measure before you cut. Lewis & Conger.



Right: Coty's Liquid Shakti, an unusually refreshing body rub as well as a fragrant all-over deodorant lotion. It should be splashed on liberally after the bath. At Altman.



Left: Elizabeth Arden's Spun-Cream Pin Curl Permanent Wave. Each item in the pink and blue kit is part of a smooth plan for an efficient home permanent. Altman.

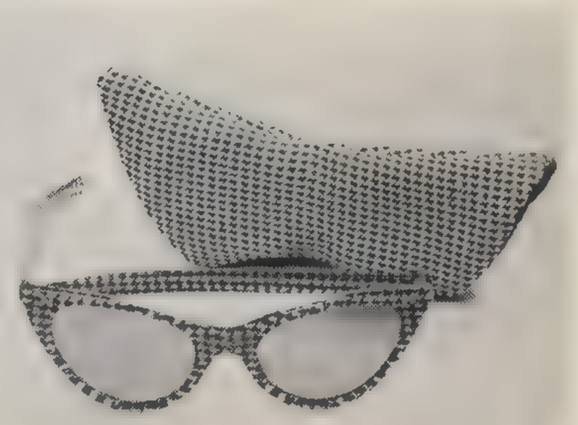


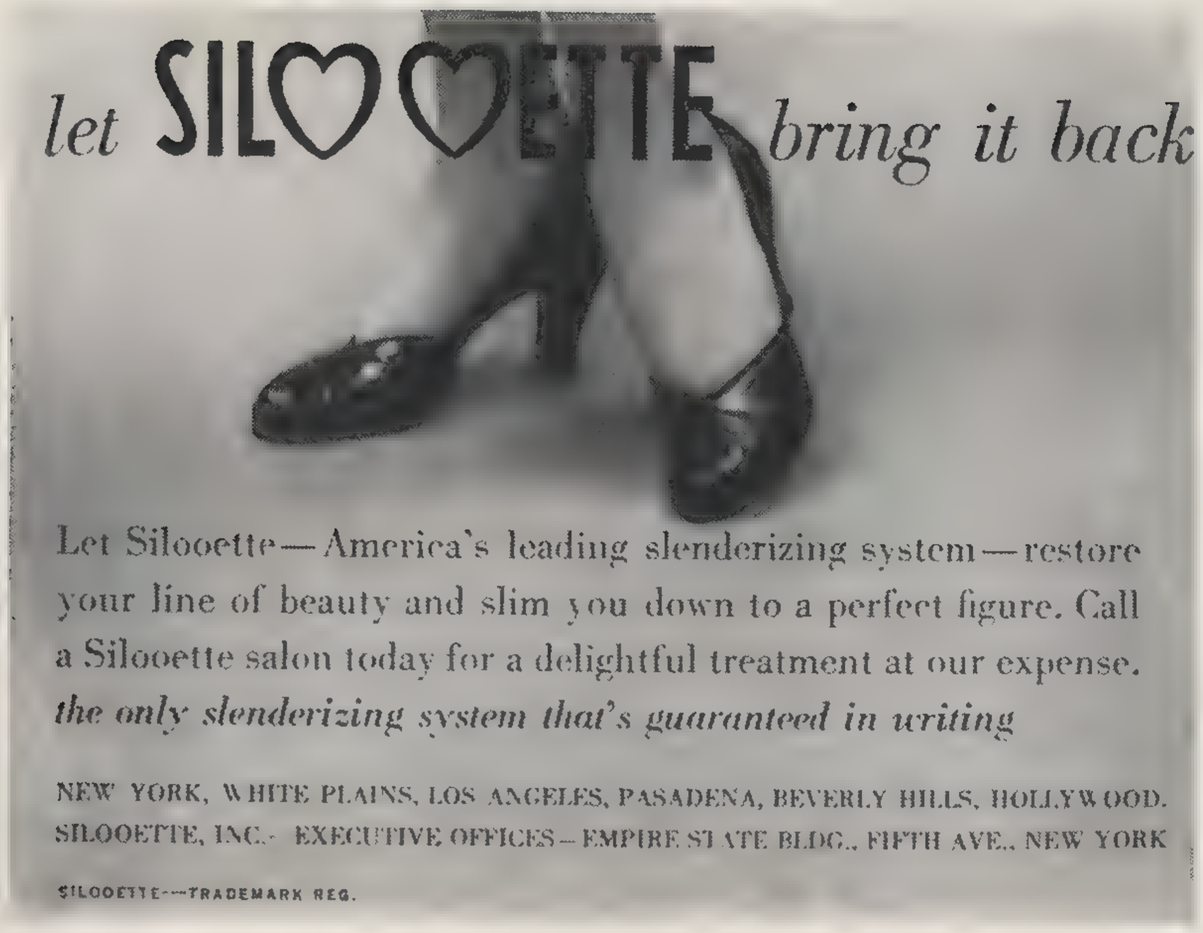
Left: Helena Rubinstein's Beauty Grains, a washing preparation, works gently but thoroughly, leaves the face clean and shining. De Pinna.



Left: Partners for beauty: Dermetics Soil Absorbing Cleanser; Fluid Color, a creamy liquid make-up. Dermetics, 630 Fifth Avenue.

Right: The Harlequin frame in a new setting: blue and white checked tweed laminated in Lucite, with a harlequin-shaped checked tweed case. At Clairmont-Nichols.

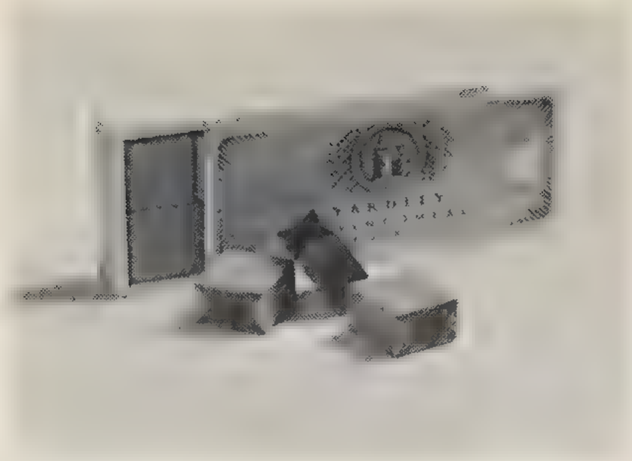




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Above: Yardley Lavendomeal in tablet form can turn a bath into a beauty treatment. One or two tablets will soften the water, scent the skin. At Bloomingdale's.



Above: Young disturbed skins should respond nicely to daily treatments with Gourielli's Emulsion Soap, overnight applications of Sulfo Cream. Saks Fifth.

Right: Dorothy Gray calls it "Date Bait." A pennant-covered case carrying two lipsticks, one light-toned, one dark. Arnold Constable.

Right: Wash that wave right into your hair with Jené's Shampoo Permanent Wave. Its shampoo formula will make your set last from four to six weeks. From Stern's.

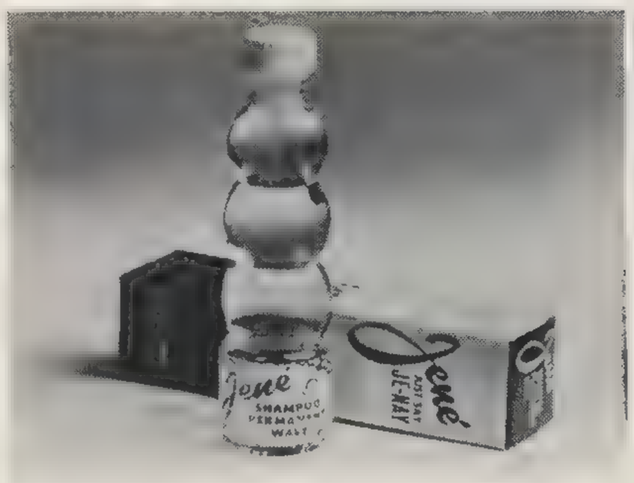


MIEHLMANN

Below: Barbara Gould's dual-purpose Revital, a liquid that is first of all an excellent cleanser, secondly, a lubricant and skin-firmer, left on all night. John Wanamaker.







Left: Harriet Hubbard Ayer's Cleansing Grains, an expert cleanser; Cream Soap to be worked onto the skin with the soft brush provided for the purpose. From Stern's.

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BRIGANCE of FRANK GALLANT features mustard gold British tweed, cut with an arrow collar, and gently flaring skirt, as the style-wise travel coat. And the really perfect way to go — B.O.A.C.'s luxury flight The MONARCH, New York to London.



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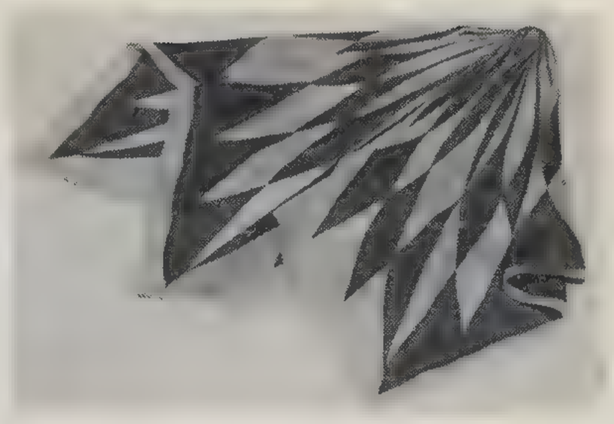
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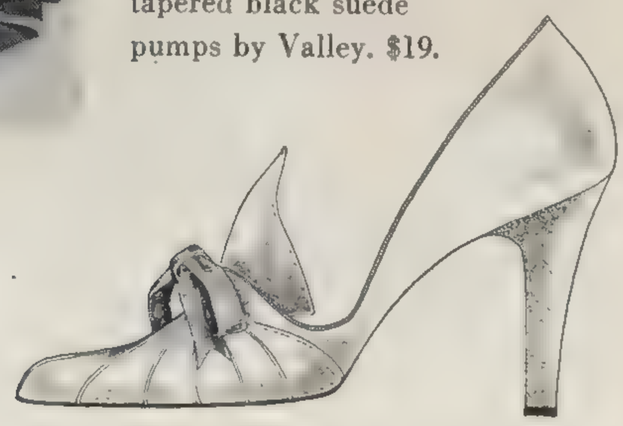




THINGS TO GO ALONG WITH



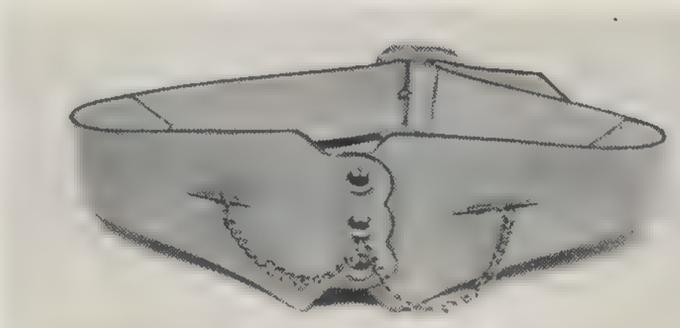
Left: Geometrical print silk scarf, 36 inches square—have it in ginger and beige. By Peter Todd Mitchell, $8, at Henri Bendel.
Below: The news of a high-rising peak (see September 15) on tapered black suède pumps by Valley. $19.



Right: White double-woven cotton short gloves with an appliquéd band at the wrist, vented for flare. By Dawnelle, $3, at Best's.
Below: For a city day that includes walking, medium-heeled black suède pumps; a curlicue at the throat. By Urbanites, $19.

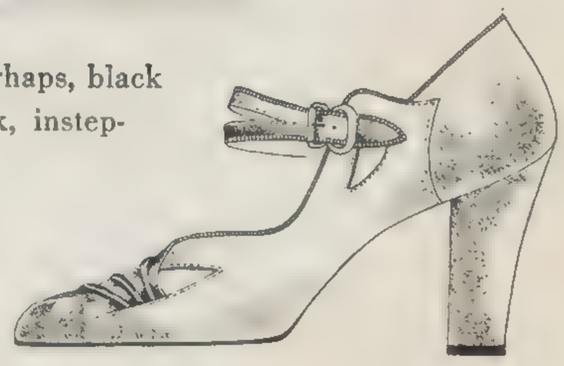






Left: This wide saddle-leather belt seems to take itself for a vest, dangles chained medallions to tuck into slit pockets. By Schaffer, $6 at Saks 34th.

Right: For town tweeds, perhaps, black calfskin shoes with openwork, instep-strap. By Foot Rest, $13.





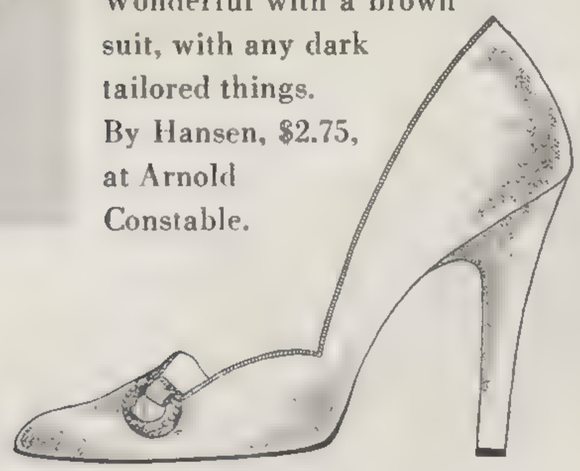


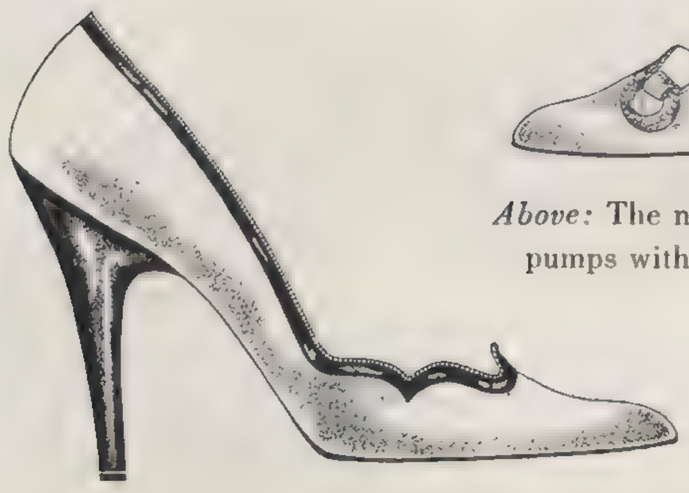
Above: 14-karat gold link bracelet—wear it constantly. By Lampl, $275, plus tax, at Altman.
Left: Spice for dark grey, perhaps, orange calfskin pumps with a stitched collar, tiny buckle. By Carmellete, $13.

PHOTOGRAPHS BY MIEHLMANN; SKETCHES BY VICKY PARKER

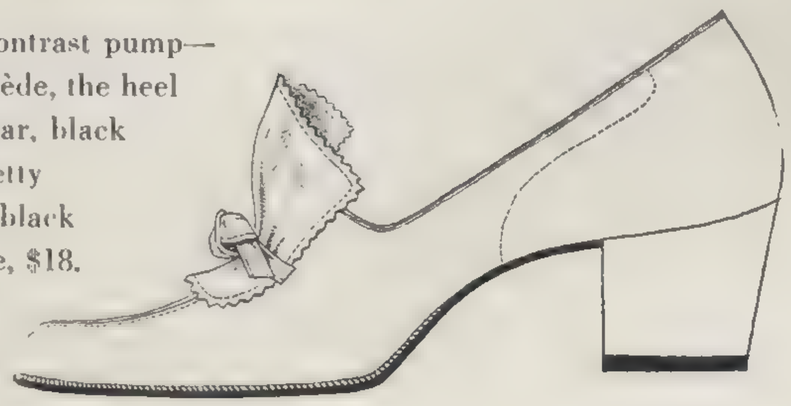


Left: Scalloped, hand-appliquéd cuffs on double-woven cotton short gloves the colour of marmalade. Wonderful with a brown suit, with any dark tailored things. By Hansen, $2.75, at Arnold Constable.



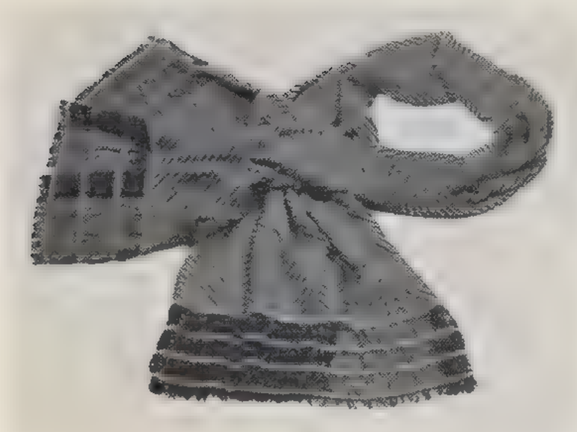


Above: The news of brown suède in low-cut pumps with a ring of nailheads at the toe. By Customcraft, $17.

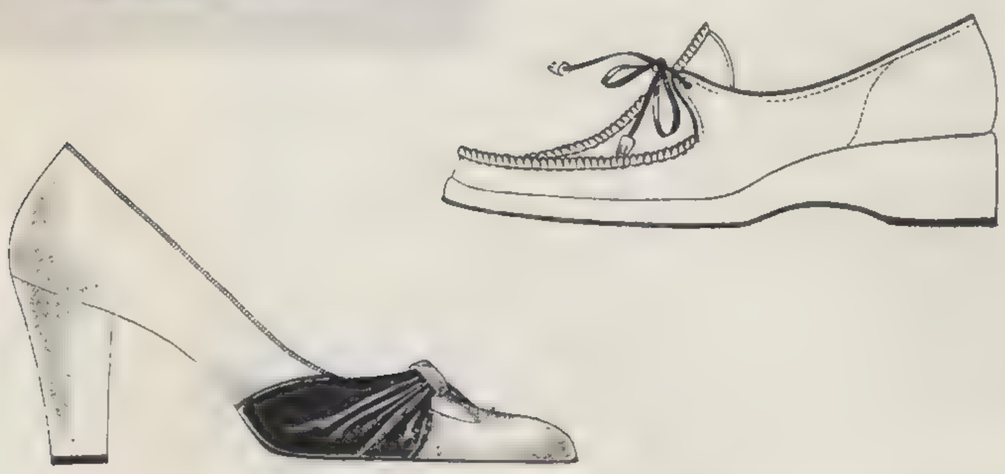


Above: Texture contrast pump—the body, black suède, the heel and scalloped collar, black patent leather. Pretty punctuation for a black dress. By Avonette, $18.

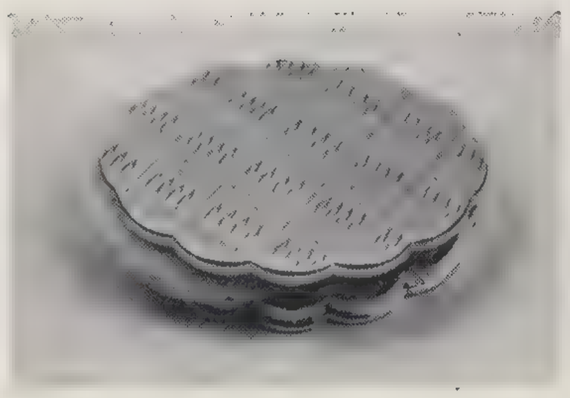
Above: Red calfskin pumps, soft-looking but good pedestrians, have an upstanding flare secured at the vamp with a small bow. Comfortable—the soft toes, the solid heels. By Foot Saver, $22.



Left: Red and black wool herringbone stole, lacy fringed bands—wear it for a country gentry look. By Churchill Weavers, $13, at Saks Fifth. *Below:* For a real country-style stride, beige unlined calfskin moccasins, tied at the vamp. By Penaljo, $12.*



Above: More texture contrast—black suède pumps, the vamp swaddled in kidskin. By Treadeasy, $14.
Right: Scalloped sterling silver compact, somewhat reminiscent of a snuffbox. By Volupté, $20; at Saks Fifth.



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BETTY PARSONS: HER GALLERY, HER INFLUENCE

(Continued from page 141)

appear on pages 140-141. In an amorphous way, the public thinks of the Parsons group, specifically, as those whose work is known as "*avant-garde* abstraction"—paintings which are concerned with direct presentation of the artist's sensation. The subject matter is essentially the painting itself and the act of creating it. The images rarely correspond to what we perceive in nature; they are rarely held within the canvas in the kind of self-contained structure to which we are accustomed, but seem instead to have no beginning or middle or end.

Most serious critics find the best of these significant. They differentiate as "the best" those works which are compelling because they have an artistic intensity which is capable of communicating itself to the spectator, or because the relationships of forms and colours are so exquisite and so controlled by taste that they are endlessly (rather than sporadically) beguiling; or because—and how can one pin down in words such a response—one is "bowled over" by the immediate awareness of another human being's mood or idea or feeling.

But there is no program, no doctrine, no movement for these painters. There are deep cleavages of æsthetic thinking among them, ardent disagreements. Yet there is a sense of solidarity between the *avant-garde* artists at Betty Parsons' and those who belong to the Kootz Gallery stable and the artists at Egan, Peridot, and De Nagy galleries. Their common ground, however, is more in what they reject than in what they mutually embrace. They belligerently mount a barricade together in defense and in defiance—whether their target be what they consider reactionary criticism or a reactionary art jury for a national show.

Because modern artists rarely act in concert, these very acts of occasional solidarity have given these painters both the semblance of being a group and the actuality of power.

Actually the artists at the Parsons Gallery have in common only two things: a passionate respect for the integrity of the individual and a worshipful devotion to Betty Parsons, based on the fact that she allows them, each at his highest pitch, to function as individual creators.

Betty Parsons herself protests the notion of a "group." "I've never wanted to advocate any particular style," she says, the deeply, widely set blue-grey eyes blazing. "Look at Walter Murch's still-lifes. They have as much mystery as abstract paintings. Or Ossorio's paintings of the Philippines. It's just that there seems to be such a tremendous creative force here, more than ever in this country. Americans used to be in European shoes. Now they have on their own. That's why I'm so tremendously interested in it."

How did this tremendous interest evolve? Who is this woman who dedicates herself to creative art with such ardent seriousness? Who is Betty Parsons who moves about the gallery in low-heeled shoes, dressed usually in a sombre-coloured knitted suit, her grey-blond hair straightly framing a strong, square, mobile, make-up-less face?

Betty Parsons reached this place the long way round, the way of revolt and determination which was the route for so many in the 'Twenties. She was born in 1900 at 17 West 49th Street, where Rockefeller Center now rises above midtown Manhattan. Her first American ancestor was Abraham Pierson, who came to Boston from Yorkshire, England, in 1639 and afterward helped to found the towns of Southampton, Stamford, and Newark. His son, Abraham Pierson, Jr., was Yale's first president. Betty Parsons' great-grandfather and grandfather directed the Ramapo Foundry and Wheel Works, operating iron plants, cotton mills, and other industries on about 100,000 acres of land near Tuxedo Park. Her father continued as an iron merchant until 1900, finally founding his own brokerage firm, J. F. Pierson & Co.

Betty Pierson's childhood was standard for the daughter of such a family—from Miss Chapin's school to conducted tours of the Metropolitan Museum where she was "shouted at about art." College was taboo—the family thought it made women "too independent." Instead, she settled gracefully into the orthodox social life. Next to eldest, and according to many, prettiest, of the three sisters whom the press constantly referred to as "the beautiful Pierson trio," she summered at Newport, wintered in New York, Palm Beach, and Bermuda.

In 1920 there was the standard next step: marriage—white satin, tulle, orange blossoms, a pearl pendant, attendants in apple-green taffeta trimmed with buttercup-coloured lace—to Schuyler Livingston Parsons. There was a town house for the young couple at 15 West 55th Street and a country place in Islip.

In 1923 the marriage ended in a Paris divorce and the decree marked the establishment of a single-hearted, earnest working life in Paris. She learned the disciplines of sculpture from Bourdelle and Zadkine; she studied the technique of water colour with the English artist Arthur Lindsay. When the stock-market crash necessitated her eventual return to America in 1933, she was equipped to take small studios (first in Beverly Hills and then in Santa Barbara) and give lessons in drawing, water colour, and sculpture. She had earned a show at the distinguished little gallery, *Les Quatres Chemins*, in Paris; now, back in America, she was accorded two in California.

In 1935 she came to New York. Alan D. Gruskin, director of the Midtown Gallery, remembers the shy, preoccupied young woman in a shabby fur coat who came to his galleries with a portfolio of water colours. He

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FRED LYON

The kitchen-dining corner of Mrs. Frances Elkins' apartment in San Francisco—where Mrs. Elkins serves her indoor-picnics. The walls are papered in gold-and-white stripes; at the window, there is a blind of bamboo stripes, hand-woven with red chenille.

TRANSPORTABLE FOOD, A KITCHEN-DINING ROOM IN CALIFORNIA

MRS. FRANCES ELKINS, the distinguished decorator, lives in Monterey, California, but keeps a *pied-à-terre* apartment in San Francisco. When in town, she frequently entertains with luncheon, cocktails, or after-the-opera suppers. Meals are served in her gold-and-white kitchen which is boldly papered in gold-and-white stripes. Ice-cream-parlour chairs are painted gold and a kitchen-*cum*-dining table, white and gold. Dirylite is used to set the table. Amusing or working accessories are all in gilt or brass. A wheeled gilt metal cart serves as the bar, doubles as serving table. The lighting is indirect. A hand-woven Dorothy Liebes blind of bamboo with red chenille threads adds a bright accent.

The food, famously good, is unpacked from a wicker basket brought up from Monterey, where it had been prepared by Mrs. Elkins' *cordon bleu* French cook, Clementine. Hot dishes are ready for final cooking or reheating.

One of Mrs. Elkins' favourite lunches consists of Crab Soup with Curry, Italian Cheese Pudding, and a mixed green salad with vinaigrette dressing. The recipes follow.

CRAB SOUP WITH CURRY

6 to 8 people

3 small or 2 large hard-shell crabs.

Grind crab meat three times and reserve the leg meat for later use. Melt ½ stick of butter in top of double boiler. Cream in 4 tablespoonfuls of flour and blend until smooth. Add ½ cupful of warm milk, blending slowly, and add 2 teaspoonfuls of good Indian curry and the ground crab meat. Salt to taste. Simmer until mixture thickens. Add ½ cupful thick cream and enough rich milk to bring to desired consistency, using not more than one quart. Add the crab legs and serve piping hot.

ITALIAN CHEESE PUDDING

Prepare a heavy sauce of 6 tablespoonfuls of butter melted in the top of a double boiler. Blend in 6 tablespoonfuls of flour, 1½ teaspoonfuls of salt, and a dash of cayenne. Blend in 2 cupfuls of milk and stir constantly until the sauce is thick and smooth. Add 3 whole eggs and 1 yolk, a handful of grated Parmesan cheese, ½ cupful of diced Swiss cheese, ½ cupful raw ham diced, white pepper grated with very little salt, or none, if preferred, as the ham is salty. Butter a mould, sprinkle with bread crumbs, and fill with dough. Bake in a moderate oven ¾ of an hour in a pan of water, then let it stand 10 minutes more out of the water to let it brown. Turn out on a platter. Pour a few spoonfuls of melted butter and sprinkle generously with Parmesan cheese.

VINAIGRETTE SALAD DRESSING

1 spoonful wine vinegar
4 spoonfuls olive oil, salt and pepper
Add chervil, chives, and tarragon, all chopped fine, and a good pinch of good Indian curry powder and mix well.
In the winter, when the herbs are dormant, use eschalots instead of chives and tarragon preserved in vinegar or in the deep freeze.

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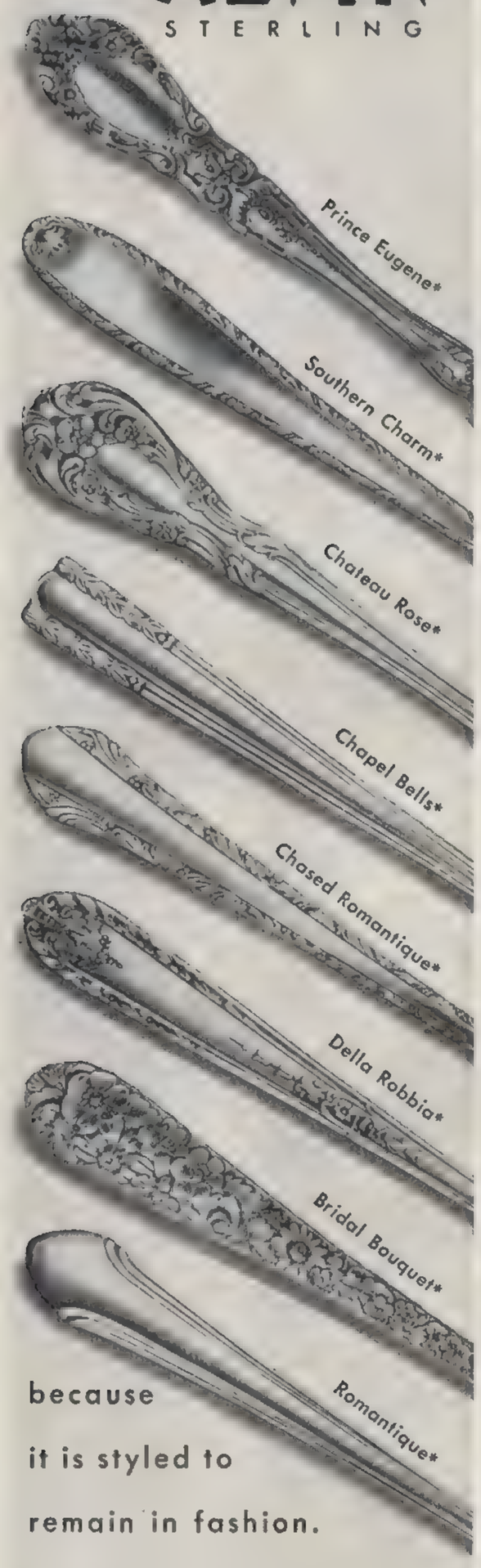
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BETTY PARSONS: HER GALLERY, HER INFLUENCE

(Continued from page 194)

admired the scenes of Brittany and Mallorca and agreed to give her a show. Fourteen paintings were sold and Midtown kept her on. Since then she has had six shows, mostly of rather broadly realistic scenes of Mexico and New England; her notices have been consistently good, stressing technical competence and liveliness of vision.

The long list of purchasers includes Dorothy Parker, Wright Ludington, Hope Williams, James Forrestal and Robert Benchley (who visited the shows together), Leonard Hanna, Lee Ault, and Mrs. Herman Oelrichs.

"But I had to get a job," she recalls. She worked at Midtown on a commission basis and, on the same arrangement, later joined the gallery of Mrs. Cornelius Sullivan. "What great taste and sensitivity she had," Betty Parsons remarks. "It was a wonderful association. She liked Irish things—silver, and Yeats, and Irish painters, and modern French painting." Here Mrs. Parsons saw a great deal of that taste-making giant, Frank Crowninshield—"though I'd always known Crownie"—who was so good a friend of Mrs. Sullivan and Lillie Bliss and other collectors of the *avant-garde* of their time.

But only in the next job—as partner in the Wakefield Bookstore where she acted as director of the art gallery—did she discover her greatest gift, the gift which distinguishes the creative enterpreneur from the commercial dealer: the talent for recognizing talent.

The young artists who wandered into the crowded, intimate little bookstore at 64 East 55th Street, with its strange atmosphere of quiet and ferment, found their work appraised by an alert and unequivocal eye. Eighteen-year-old Theodoros Stamos was such a one. "This boy is a painter," she argued. "What colour! Wait and see. I'm sure there is talent here." Today the Greek-born artist with the gimlet eyes and the drooping walrus moustache is a Parsons regular. His serene and poetic canvases of languorous shapes and entrancing colour are justifiably among the best sellers.

Adolph Gottlieb was another who came to the Wakefield. "He liked the spirit of the gallery," she says, warming to her subject. "He was just getting out of his surrealist phase. Charles Owens, too, and Ian Hugo, and Ossorio. And some of the romantics who are stars now at Durlacher: Ed Melcarth and Steve Greene showed drawings. Walter Murch, a gentle man, wandered in from Canada. I liked his mystical still-lifes at once. But I also had Rasz—very abstract then. Hedda Sterne showed first at Wakefield, too, and Zadkine introduced me to Steinberg and I exhibited his cartoon Baedeker. Bemelmans, too."

When the backer abandoned the bookstore, Betty Parsons became manager of the contemporary art section which Mortimer Brandt, a dealer who had heretofore handled only old-name paintings, had recently opened. She sponsored her old protegés plus the violent forms of Hans Hofmann. Boris Margo's organic images, John Stephan's patterns, William Hayter's gyrating lines, the traceries of Pietro Lazzari, the affirmative shapes and colours of Ad Reinhardt. Pleased by the critical success, disappointed at the financial ledger, Mr. Brandt dropped contemporary art in May, 1946.

To the art press the next September came the announcement that Mrs. Betty Parsons was opening at the same premises under her own name. The first show consisted of Northwest Indian art, arranged with the assistance of Barnett Newman, the artist who occupies a special position in the group.

Barnett Newman has very small, sad, closely-set eyes under a high, balding forehead, a slow, rambling manner of speech, larded with mystical phrases. He has known Betty Parsons longer and better than most of the artists and although her taste is completely her own, she seems to have special respect for Newman's opinions. Newman is incontrovertibly one of the Parsons Gallery's most controversial painters. When he first exhibited his paintings here—paintings where a single line of colour

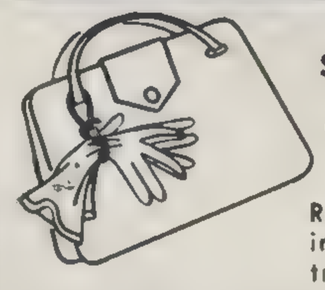
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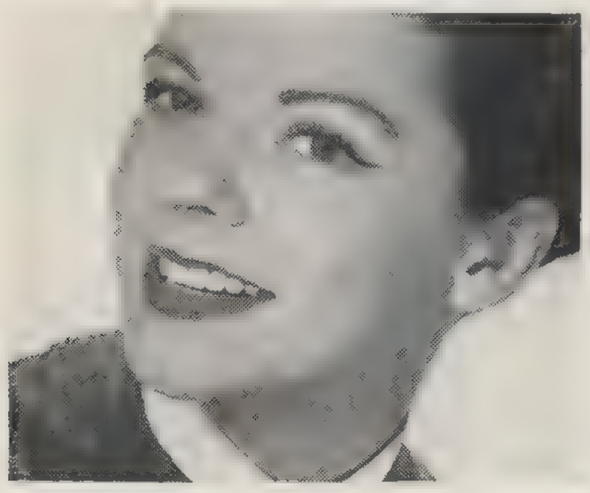
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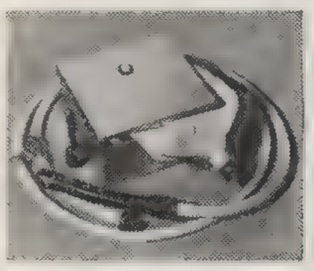
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BETTY PARSONS: HER GALLERY, HER INFLUENCE

(Continued from page 196)

plunged down a canvas flatly covered with a different colour—Betty Parsons was nervous as a mother hen.

Yet she knows no preferences, plays no favourites, and even refrains from sending those gallery "releases," which often seek to tell the critic what to see and say. When she says of her artists, "They're *all* good," you are convinced of her sincerity. Certain of them sell better than others: Jackson Pollock heads the list. His swirling, electrifying paroxysms of pigment, whose turbulence and effort make themselves felt, are popular at the same time that they are targets for antagonists of abstract art. Others at the top are Mark Rothko, whose dynamic personality expresses itself in haunting, emotional statements which resemble what a *New York Times* critic, Stuart Preston, calls "sections of rainbows;" and Bradley Walker Tomlin (a man who looks like a master at an English boys' school) who makes staccato accents animate the opulent surfaces of canvases which are eloquently described by Thomas B. Hess as "soundless explosions." Stamos and Reinhardt are also leading lights.

Clyfford Still, whose El Greco-like face and hands seem burned to thinness by his intensity, paints canvases where murky, dark pigment is sparked by bold flicks of colour; Richard Pousette-Dart, so small a man to paint such large canvases, whereon thick, dripping pigment builds rich textures for taut networks; Calvert Coggeshall, with abstractions as disciplined as architecture; and William Congdon with supercharged layers and networks of lines building city visions. There are Hedda Sterne with her imaginative fantasies based on magic and machines and Anne Ryan, with pale, subtle montages, lovely as a piece of old lace.

There are the sculptors, too—Day Schnabel, a pleasant earthy woman, who makes full orchestrations out of interrelated and interplaying abstract forms; Herbert Ferber with strong, organic shapes locked in tense moments of conjunction; Seymour Lipton with spiky constructions; and Marie Taylor with animals conforming to suggestive shapes of the fieldstone.

Outside success or failure does not affect Betty Parsons' evaluation or sponsorship, despite the fact that the gallery runs on a shoestring. "I started with a small capital and the aid of a few friends," she explains. "I've never been a dollar in the red, but it's always a struggle, a touch-and-go business. I get in an awful sweat over the business end, but I was determined to do it. I work on 33% commission on sales, and pay a certain amount for advertising and catalogues. The artists all help wonderfully to keep expenses down.

"But I can't sell pictures I don't believe in—although that's rough on your overhead. I just believe in creative talent—the whole purpose is to encourage that and to try to keep it pure."

When she leaves the gallery, which she tends daily with the aid of one secretary and where she manages to sell, to answer questions, and to restrain impatience at bigoted ignorance, she goes to her own large, fourth-floor studio walk-up. Here she works—on sculpture and on handsome, evocative abstractions which are a fairly recent development. "It was a strange liberation," she says of the latter. "Suddenly I was able to do it. It's a compulsive thing. You use everything you know. I work at night—but it's not tiring, for that takes another kind of energy."

Most critics find among the Parsons Gallery roster three and maybe four potentially major artists. But there are many people who think, and many more who hope, that the pendulum of taste will swing again away from these artists. This will not matter to Betty Parsons. To be able to exercise the "talent to recognize talent," to have created a milieu in which it can flourish, to play a part in persuading the public of its worth by the indirect force of Job-like conviction—all this is affirmation. The gallery is her life and her world. It represents not an act of revolt, but, as one of the artists put it, an act of love. It is this attitude which gives it its unique atmosphere and personality.

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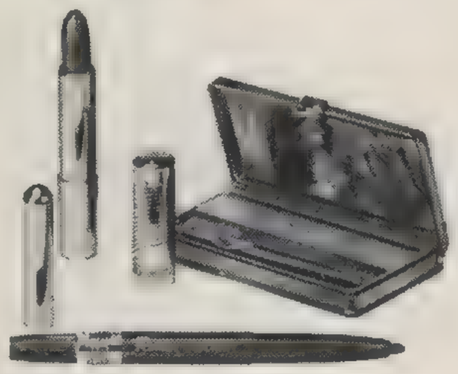
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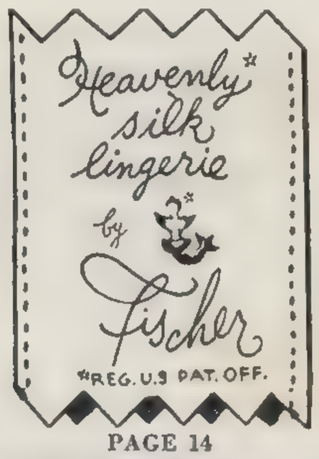
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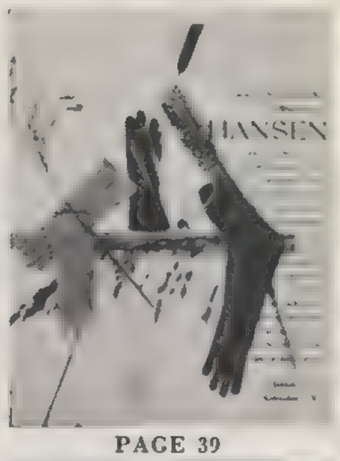
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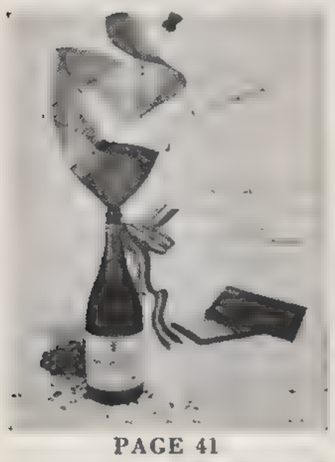
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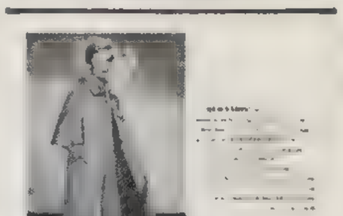
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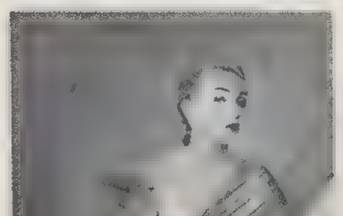
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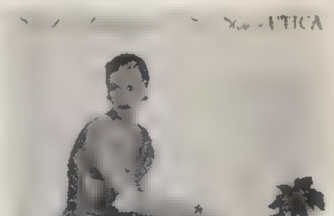
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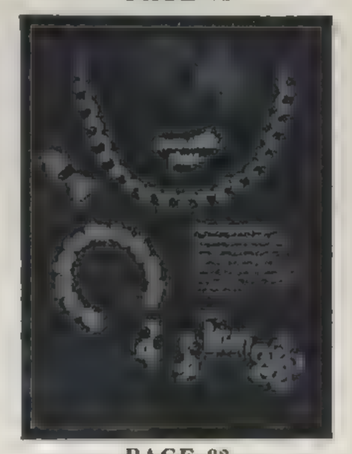
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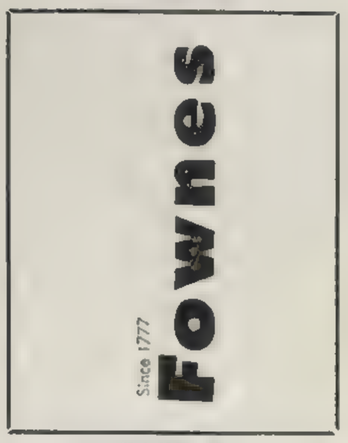
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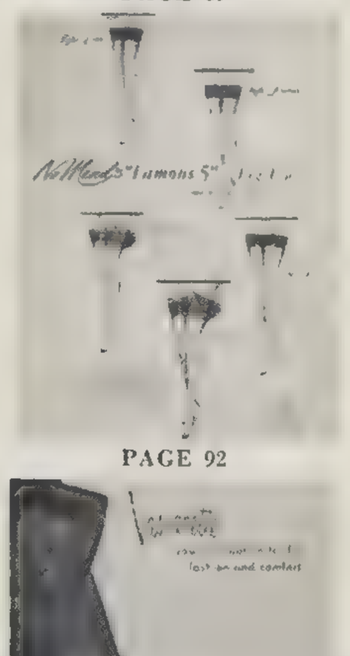
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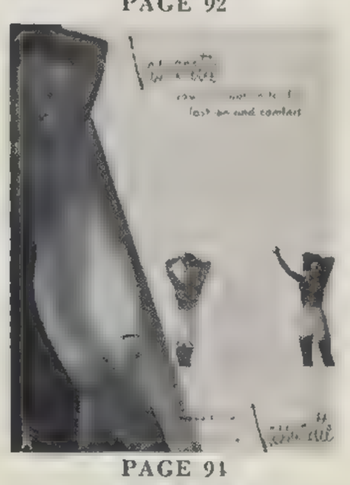
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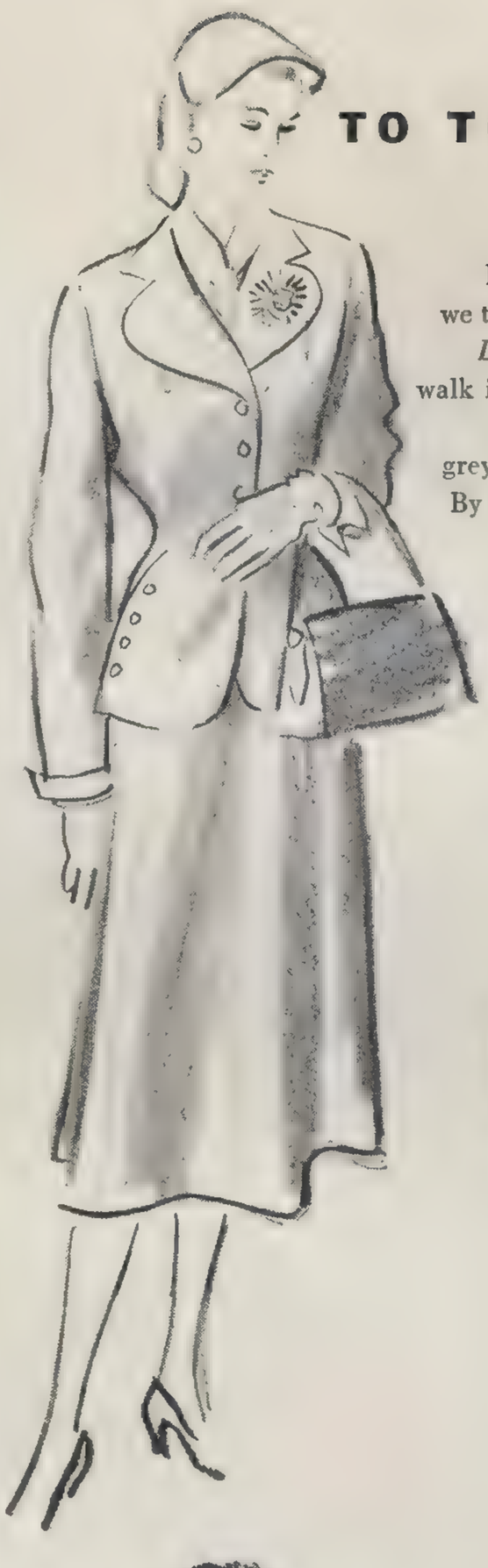
Beauty Guarantees

4 Decorating Ideas

Vogue Patterns from the Paris Collections

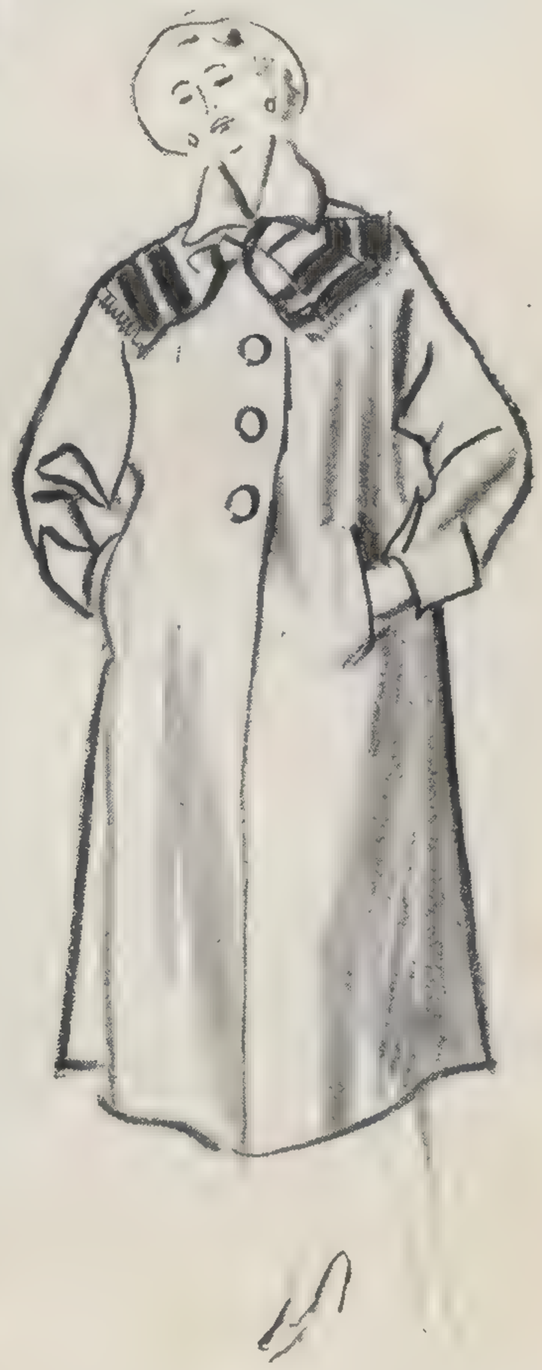
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TO TOWN AND BACK

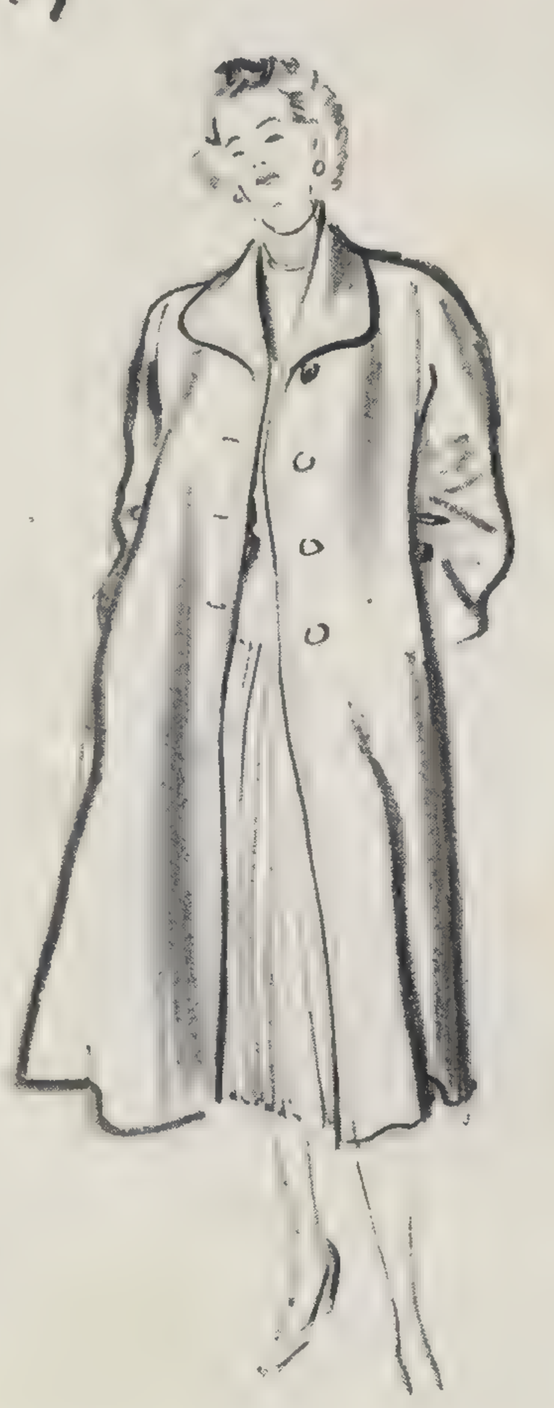


Here, more of the commuting clothes we told you about on pages 144-147.

Left: An 8-gore skirt, easy to walk in, to sit in; a longish, hip-buttoned jacket; the suit grey Milliken worsted sharkskin. By Walda Scott, $55 at Gimbels.



Above: The points of this grey Juilliard worsted coat: deep dolman sleeves, a collar wide enough to turn up over a scarf, a good full shape to accommodate a suit. By Youthmore, $95 at Carson Pirie Scott.



Left: Made in the California manner, a simply-cut coat of pecan-coloured wool fleece, young and open-minded enough to take you almost anywhere this winter. By Malwin of California, $70, at Franklin Simon.

DRAWINGS BY BENITO

ISLANDS THAT GLEAM AND FLOAT

(Continued from page 136)

seen reflected in the lake until it looked like a double sunset, was invisible. Instead of a globe on fire, a light, softly diffused, lay gently on the sea. I rushed out. I stood where I could get a clearer view. There it lay distinct on the still water. I must have stared incredulously for five minutes revolving many thoughts. Then I went out to the avenue hard by where I met a young Australian, who was staying at the neighbouring hotel. He, I thought, will not be given to seeing visions; and if he sees it, it must be there. "Do you see anything between those two islands that are dark upon the water?" I asked. "I see an island. It may be a cloud." "But there are no clouds." I said. "There is a general mist which hides the setting sun. There are no detached clouds. Besides, no clouds are blue." He was unmoved, no doubt because the legends of the West were unknown to him. But he had, in spite of his being an antipodean, seen what appeared to be an island on our Western seas before he suggested that it might be a cloud.

I must get another witness, I said to myself and just as I said it, I was lucky enough to meet a Connemara woman walking along and enjoying the half-light in the air. She looked along my pointing arm; and after a pause, turned to me and nodded gravely. In the silence I looked at my watch. It was 9:15. I had timed the sunset of the previous evening. The sun went down at nine minutes to ten o'clock and I saw no island out there then.

The island was still visible. If it is not one of those

"Islands that rest in light
Long after sunset"

it is one of those

"... that gleam and float
Untouched by voyaging boat."

When I went back to the cottage, I did not look out of the window for I feared that the island might not be there or have become so mingled with the twilight as to shake the assurance with which I was filled.

Let me pause to contemplate my position for a moment, not my position only, but the position of all who have courage to look beyond the bounds of routine and dare to face what may be beyond the flaming walls of the world, in the Outer Darkness behind the Veil. We are called "escapists" when, if the truth were known, it is they who hide in trains, in subways and in offices who are trying to evade the vision and to seek security from the gargoyles that might come at them from the deep or the dragons that hold the approaches to Joyous Gard.

Those who call themselves the sensible people, when in reality they

(Continued on page 202)

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ISLANDS

(Continued from page 201)

are afraid to give their senses the rein, acquiesce in being regimented like a lot of Germans and in transferring to others the responsibility for their lives simply because there are more things in heaven and earth than are dreamt of in their philosophy. These they are too timid to explore. Are the explorers the escapists, then?

I kept the island to myself until, a few days after I had seen it, I was walking up a boreen, or little laneway, fenced with low walls of loose stone, gorse, wild roses and honeysuckle. I saw Maille in a field wielding a scythe which shone intermittently in the setting sun. Maille is over eighty, and not so very long ago he was the best sailor on the coast. There is not a cliff or beach of Inishturk and Inishbofin that is not known to him. His little boat still rocks in front of the old castle in the shelter of which he lives. We hailed each other. His face is the colour of well-seasoned mahogany and his nose is like a round knot in the same wood. The English of his name is O'Malley. And there is a saying that there never was an O'Malley that was not master of the sea.

"I saw something unusual on Friday night," I began. "I was looking out over the lake and far off between Turk and Bofin I saw an island resting on the sea." "That was Aran Beg," he said swiftly. "It is seen only once in seven years; and then only by one person." He did not linger on the apparition but treated it as a well established fact. Seeing this, I made no further comment, nor asked any question. His eyes were not as good as they used to be. And yet, I thought they must have seen Aran Beg. It must have been seen after many a seven years interval for there is a definite name for it, Little Aran or Aran Beg. This differentiates it from the greater Aran of Bob Flaherty's film.

By a strange coincidence, Bob Flaherty was revisiting Aran after an absence of twenty years. He came over to the mainland a few days after I had seen Aran Beg. I could not contain myself until I had told him the tale. He took it as nonchalantly as did Maille, but for a different reason. He was a much travelled man. He made *Nanook of the North*. He was familiar with Greenland and with that bay called after Sir Henry Hudson, where Bob discovered an island unmarked on any chart.

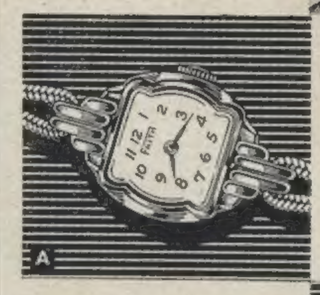
When he heard my account he said, as if to reassure me, "There are many mirages in Hudson's Bay. I have seen islands singly and in groups. Oh, yes."

I wished I had limited my conversation to Maille or had imitated the woman who said nothing but bowed her head.

In the future, if any of you whose eyes are enchanted see an island or two uncharted, do not scoff or try to explain it. For heaven's sake do not do that! Never forget that had Hy Brazil been "explained" to Brendan the Mariner he might not have seen the first iceberg nor reached the land that to Columbus was a mirage of India. In fact, but for mirages such as these, we might not be where we are.

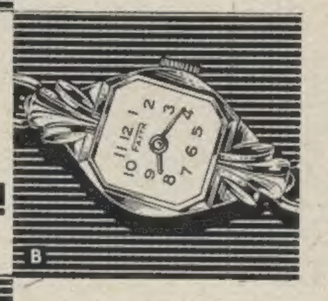
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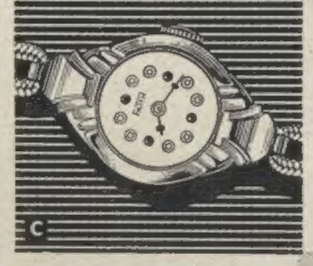




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